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WHEN WILL THE JUILLIARD FOUNDATION GIVE EFFECT TO WISHES OF MAN WHO BEQUEATHED VAST FORTUNE TO MUSIC?

Organization Reported to Have Working Capital of Between \$3,000,000 and \$5,000,000—Certain Litigation Against Estate Withdrawn—Total of \$15,000,000 May Be Available Eventually—Absence of Announced Program Intensifies Public Curiosity—Dr. Noble Promises Statement "Later On"—Says Foundation Is Not Interested in Publicity, Because It Has Nothing to Sell

WIDESPREAD and continuing public interest and the natural and legitimate curiosity of musicians and music's devotees throughout a whole continent as to what the Juilliard Musical Foundation is going to do to carry out the wishes of its creator, the late Augustus D. Juilliard, has only been increased and intensified by the apparent slowness of the Foundation to formulate a comprehensive plan or program and get down to real, practical work—or, at least, to let it be known what its plans are, if it has decided definitely on the adoption of any plans.

Persistent inquiries from near and far have compelled a friendly attempt to obtain from some responsible authority within the Foundation's organization a specific statement as to what progress has been made thus far in carrying out the provisions of Mr. Juilliard's will. From the first announcement of the bequest public interest was deeply stirred by the beneficence of this princely patron of music, as expressed in his will. The general public was, and still is, eager to know just how thoroughly the executors of the will and the trustees of the Foundation would seek to fulfill the intent and the specific purposes of the giver of many millions of dollars. This public interest and even curiosity need no excuse. Mr. Juilliard made his gift for a great public benefit, for the propagation, the uplift and the advancement of the greatest of the arts.

Without charging the Foundation or any person connected with it with laxness, without adversely criticizing anybody, without intention even of disclosing any sort of impatience, certain well-known facts that have developed in the public's attitude may be summarized here:

In the last sixteen months, perhaps naturally enough, many rumors, surmises, suspicions, insinuations have been circulated more or less widely. Quite aside from this attitude of suspicion in certain quarters, it is known that men of moderation and men who do not look for miracles of activity have expressed an eagerness to learn what is the cause of the delay.

Such announcements or statements of policy as have emanated from the Foundation from time to time have disappointed the public by their meagerness and their purely generic character. None of them has given any details of a program of organized activity. Rather have they tended to cause doubt in the public mind as to whether the Juilliard Musical Foundation really has any definite program at all.

Working Capital Available

It is understood that the Foundation now has available a working capital of somewhere between \$3,000,000 and \$5,000,000, which was placed at its disposal almost immediately after the withdrawal of objection to probate of the will entered on behalf of Mrs. Mary Stella Fauve, a niece, by her counsel, Vincent T. Follmar.

Augustus D. Juilliard died in April, 1919. He left a will, in which, after bequeathing considerable sums to various

relatives, he stipulated that the residue of his estate should be used for the establishment and maintenance of the Juilliard Musical Foundation. He was so deeply interested in the success of his project that he drew up a testament that for originality of conception and business-like attention to detail has hardly been paralleled by any similar document in the history of gifts to the art of music. He stated his purpose clearly; he named the executors; he gave these executors or trustees practically a free hand in carrying out the written suggestions as to organization—so free a hand that, under the terms of the document, they can even set aside most of the specific suggestions, change his program for one of their own making so long as it conforms to the main intent of the giver as set forth in the will and known to those who drew it up for him. In the event of its being found impossible to accomplish the purposes of the giver the entire residue of his estate was to go to the American Museum of Natural History and St. John's Guild of New York City "in equal shares."

Result of Deliberate Thinking and Planning

This will, let it be remembered, was not the last-moment thought of a dying man. It was the result of deliberate thinking and planning by a man of affairs, executed two years before he died, or on March 29, 1917.

He said on that day (as MUSICAL AMERICA told in its issue of July 5, 1919):

"I do hereby direct and instruct my said executors and trustees, or such of them as shall qualify and undertake the execution of this my will, and the survivors or survivor of them, and their successors, as soon after my death as may be practicable, and within the lifetime of my nephew, Frederic A. Juilliard, and my partner, Robert Westaway, and the survivor of them—to incorporate or cause to be incorporated under the general laws of the State of New York, or by special act of the legislature of the State of New York, a corporation to be



Photo by Curtis Bell

SIGRID ONEGIN

Swedish Mezzo-Soprano, Now on Her First Visit to America, Has Paralleled at the Metropolitan Opera House in the Roles of "Amneris" and "Brangäne," the Success Made at Her Recent New York Début in Concert with the Philadelphia Orchestra. (See Page 17)

known as the Juilliard Musical Foundation."

Mr. Juilliard's specific purposes in creating this trust were outlined in the will in the following clauses:

"A—To aid all worthy students of music in securing a complete and adequate musical education either at appropriate institutions now in existence or hereafter to be created, or from appropriate instructors in this country or abroad.

"B—To arrange for and to give, without profit to it, musical entertainments, concerts, and recitals of a character

appropriate for the education and instruction of the general public in the musical arts, and

"C—(To such extent as it may be lawfully entitled to do so without affecting the validity of the trust by this section of my will created) to aid by gift or part of such income at such times and to such extent and in such amounts as the trustees of said foundation may in their discretion deem proper, the Metropolitan Opera Company in the City of New York, for the purpose of assisting such organization in the production of operas, provided that suitable arrangements can be made with such company so that such gifts shall in no wise inure to its monetary benefit."

Shortly after the will was offered for probate a niece, Mrs. Mary Stella Fauve, of Fort Wayne, Ind., brought a suit against the estate, contending that she was entitled to a larger bequest than had been left her in the will. Her case was argued by Vincent T. Follmar. The

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When Will Juilliard Foundation Announce a Program?

[Continued from page 1]

will had provided for her a free gift of \$10,000 and the income of \$100,000. Contrary to general opinion this litigation did not long delay the incorporation and organization of the Foundation. It was organized, in fact, in March, 1920. Mr. Follmar formally withdrew his objections three months after the suit had been instituted.

Interests of Foundation Watched

Investigation has revealed no hesitation on the part of the counsel for the Juilliard estate to make the residue as large as legally possible. There have been evidences of a desire to get for the Foundation's work every cent available or thought to be available for the purposes specified in the will. One example of this was the effort made by counsel to obtain a share in something like \$600,000 income from the estate between the time of Mr. Juilliard's death and the incorporation of the Foundation. E. C. Smith, Surrogate of Orange County, handed down an opinion that the Foundation was not entitled, in his belief, to a share in that stipulated income.

So far as is known, there are not now pending in the Orange County Courts any suits against the Juilliard Estate. There is none on the calendar for the coming session of the Supreme Court which will sit at Newburgh. E. C. Smith, Surrogate of Orange County, where the will was probated, was asked if it is true that the Foundation now has something like \$5,000,000 available.

Total of \$15,000,000 Expected

"I do not think it is as much as that," he answered. "See the executors. They can tell you about the exact amount. As far as my recollection goes there will eventually be about \$15,000,000 available. That is expectation, of course. Getting all of that is another thing. As I said before, the Foundation got a small percentage of that total sum. I don't think it is as much as you indicate."

Vincent T. Follmar, who was counsel for Mrs. Fauve, said:

"Of course it ought to be known that we withdrew our objections. I think that was two or three months after the suit was entered. I, of course, don't know of any litigation pending against the estate or the Foundation. I understood that after we withdrew objections there were several millions available for the Foundation's work."

Dr. Eugene A. Noble, executive secretary of the Foundation, has frequently said in print that the chief obstacle in

BY its failure to announce any program for its work of carrying out the wishes of its creator, the Juilliard Musical Foundation has invited the friendly inquiry printed herewith as to what it intends to do and how soon it plans to do it.

Some such inquiry is needed to put a stop to guessing, gossiping, and speculating about what has been done, or what will be done, by obtaining, if possible, a specific, definite statement of policy and program from some responsible authority within the organization of the Foundation. The known facts about the great project are these:

When Augustus D. Juilliard died, in April, 1919, he bequeathed the residue of his estate (which residue is now estimated at approximately \$15,000,000) to establish and maintain the Juilliard Musical Foundation.

He intended it for the public benefit by means of fostering, encouraging, and advancing the art of music, and a larger public appreciation of music. His will outlines certain specific purposes which he had in mind, but in the main he gave executors and trustees a free hand.

The Foundation was organized in March, 1920.

There has been some litigation against the estate, but such litigation has now been reduced to a minimum, if not entirely withdrawn.

There is now available for the purposes of the Foundation a working capital estimated at between \$3,000,000 and \$5,000,000.

Has it decided on any comprehensive program for its activities? If so, what is that program?

the way of the Foundation's starting any comprehensive work is litigation against the estate. In a succeeding article MUSICAL AMERICA will print in full a new interview with Dr. Noble obtained

by the writer at the office of the Foundation in the Guaranty Trust Company's Fifth Avenue building. At the end of this interview Dr. Noble said:

"We haven't anything to sell. That is

GUILD WILL ASSIST UNKNOWN COMPOSERS

Sets Aside a Day Each Month for "Clearing-House" for New Music

In order to give hitherto unheard musical works a trial performance, the International Composers' Guild of New York, formed to advance the cause of modern music, announces that its program committee has set aside one day of each month, beginning with Dec. 19, when it will act as a sort of clearing-house to which musicians may bring their unknown products.

Compositions which this committee believes to be of a sufficiently high standard will thus get an opportunity of public performance at the Guild concerts. Although the programs for the first two of its Sunday evening subscription series at the Klaw Theater, Dec. 17 and Jan. 21, have already been arranged, the third program, to be given on March 4, is still under consideration.

The Guild, whose aim is to give early presentation to the work of living composers, wishes particularly to serve as a medium for musicians who can win no outlet through traditional organizations. Work ranging from solo to chamber music is within the possibility of trial performance at these hearings. The committee will give the compositions a preliminary reading, and those that prove interesting will be played at the hearing.

Unusual combinations of instruments will not deter the Guild. It is willing to aid those composers whose work is held back not only because of radical tendencies in the writing itself, but even by the difficulty of performance at the hands of the existing organizations which maintain the standard combinations of instruments such as trios, string quartets and the like.

An illustration of such interesting work is the second movement of a symphonic suite, "Men and Angels," written for six muted trumpets, by Carl Ruggles, American composer, who is now a member of the Guild. This piece will have its premiere at the first concert.

The program committee consists of Edgar Varese, music director; Mrs. Arthur Reis, executive director; Carlos Salzedo, composer for the harp and wood-winds; Lazare Saminsky, whose work is to be heard here this winter at the Guild concerts and at those of the Philharmonic and Philadelphia Orches-

tras; Mrs. Maurice Wertheim, and Louis Gruenberg, winner of the 1921 Flagler prize and composer of a new opera, "The Dumb Wife."

First American performances will be given at the Guild's first concert of Ravel's Sonata for Violin and Cello; songs by Saminsky, Marius Gaillard and Arthur Lourie, sung by Mme. Leblanc Maeterlinck; Ruggles's work for trumpets; two piano pieces of D. Rudhyar, and a Violin and Piano Sonata of Arthur Honegger. The second concert will be devoted to Schönberg's "Pierrot Lunaire."

OPERA VENTURE RUMORED

Report That Mary Garden Will Organize Company Next Season

CHICAGO, Dec. 2.—Mary Garden, according to a rumor current in this city, will organize a company of her own next season to make a coast-to-coast tour, producing "Thaïs," "Le Jongleur de Notre Dame" and "Louise." The enterprise, it is stated, will be backed by Charles Wagner.

When the above message was brought to the attention of Charles Wagner, New York manager, he denied that there was any foundation for the rumor. Furthermore, he stated that Miss Garden would continue to sing in concert under his management. "If she sings in opera at all next season, it will be with the Chicago Civic Opera Association," he added.

Mme. Schumann Heink Ill

Mme. Schumann Heink is seriously ill with pleuro-pneumonia at her home in Garden City, where she is under the care of the family physician, Dr. David Doorman. Sunday, the well-known New York specialist, Dr. Reginald Wilcox, was called into consultation. Mme. Schumann Heink has been forced to cancel all her engagements for this month, including Fort Wayne on Dec. 4; Springfield, Ohio, Dec. 6; Grand Rapids, Mich., Dec. 8, and Cleveland, Ohio, Dec. 11. It has always been the practice of Mme. Schumann Heink to spend the Christmas holidays and about two weeks prior thereto with her family, so fortunately no engagements had been booked for December after her Cleveland appearance.

the reason why we are not interested in publicity. We are giving, or going to give, something away—which is an entirely different thing. There is still litigation against the estate and until it is settled we do not feel it our duty to make any definite announcement."

Let it be understood that there is no intention in these articles to attempt to tell Dr. Noble or anybody else connected with the Juilliard Musical Foundation how to conduct its affairs. That is not the concern of the musical public. What the musical public is interested in is to discover whether the Foundation has a program and, if so, what it is. Here are the known facts to date, in briefest summary:

The Known Facts Summarized

The will has been probated.

The Foundation has been organized.

The chief attacks on the estate, to the present, have been withdrawn.

Now the Foundation must have some pretty definite knowledge of what its total capital will be. It knows, undoubtedly, the amount of its present working capital. It must have good hopes of obtaining, say, at least half of the estimated total residue of the estate. What is that estimated total? Surrogate Smith says it is \$15,000,000. The present working capital can hardly be less than, say, \$1,000,000. There are good grounds for the assumption that it is a great deal more than that. At any rate, the Foundation now has at its disposal as working capital a very considerable sum. Is it, therefore, at all unreasonable to put to it these pertinent questions?

Have you formulated any program for your work?

Have you passed the inquiry stage?

What are the salient features of your program?

If you have not as yet thought out a specific, definite, comprehensive program, when do you expect to do so?

The writer knows that the Foundation has not been inactive; that it has been looking over much ground, inquiring into the qualifications of this educational institution and that; investigating present music teaching conditions, and accumulating a great mass of information. Dr. Noble has spoken of the hard thinking and prospecting he has been doing. It is noteworthy also that all of this preliminary work has been done very quietly, and doubtless skillfully—without even the semblance of an organization or a staff in the office of the Foundation. This has been going on for two years, or more.

The musical public is loath to believe that the Foundation has not been able in that time to formulate a program of some kind, or at least to have made a start toward some definite and specific plan for its work. Within the last ten days Dr. Noble has hinted that he will have another statement for publication "later on."

Who knows but that this statement will embody the program for which the whole musical world is eagerly waiting and looking?

Is it not almost due?

AUGUSTIN McNALLY.

Chicago Opera May Discard German Works

CHICAGO, Dec. 2.—Performances of German operas by the Chicago Civic Opera Association are likely to be discontinued, according to a statement made this week by Clarke A. Shaw, business manager of the organization. The failure of these works to draw large audiences is responsible for this decision. "Parsifal" has been twice given, once on a Sunday, when the Auditorium was far from being filled, and the second time on Thanksgiving. The seat sales for both these performances, as well as for that of "Walküre," have been unsatisfactory. Mr. Shaw indicated, however, that one performance of a Wagnerian work would be given on a subscription night, in order to test the popularity of German operas as compared with those by French and Italian composers.

Claqueurs Threaten Chicago Opera Singers

CHICAGO, Dec. 2.—The claques, suppressed two years ago by the authorities of the Chicago Opera, started to work again last week by approaching two of the new singers of the Chicago Civic Opera Association, Ina Bourskaya and Grace Holst.

Miss Holst, the new Norwegian soprano who is to sing *Sieglinde* in "Walküre," was called up several times on the telephone and heard a man's voice.

"I am a man of great importance to you," was the message she received, "for I hold it in my power to ruin your debut. Unless you give me \$100, I will have you hissed, and there will be so much disturbance during your singing that you cannot possibly make a good impression."

The offer to Miss Bourskaya was openly made by a man who twice visited her and told her that he was "chief of the claques." He informed the Russian singer that it was the custom to pay him before each performance, that the custom was generally recognized here as legitimate, and that she would be enabled to get real ovations if she paid for them.

Miss Bourskaya complained to Clarke A. Shaw, business manager of the Chicago Civic Opera Association. He advised her to refuse to give him anything, telling her that the officials of the company were not in sympathy with any scheme to furnish paid applause.

HOW TO ORGANIZE A MUSIC STUDIO

By G. W. Harris

LN most discussions of the work of the music teacher it is the usual thing to pass lightly over the business side of the profession. Too often indeed the very necessary commercial element (to call it such for lack of a better term—for the teacher does have something to sell, and earns his living by selling his services) is thought of as virtually automatic, taking care of itself and interfering in no way with pedagogic affairs. The average intelligent teacher of music knows, however, that his success in his profession and in life depends quite as much on his ability to transact successfully his particular kind of business as it does on his skill in imparting knowledge and developing the musical gifts of his pupils.

The business details vary, of course, with the size and scope of the teacher's field. Perhaps he has a dozen pupils in a town of 3000 inhabitants, or maybe he is forced to recruit a staff of assistants in order to provide instruction for several hundred students who come from all parts of the country. Whatever the extent of his activity, the teacher must face competition. He must have an organized studio, and he cannot afford to leave out of consideration such questions as the collection of accounts, the bookkeeping involved in his work, the approach of prospective pupils, and the arrangement of appointments, trial tests, and lesson schedules in a thoroughly methodical manner.

In the studios of the better-known teachers in the largest cities these business details are looked after by assistants and secretaries. In many instances an elaborate business department has been created and the work is carried on in accordance with some such system as is to be found in any average intelligently conducted American business enterprise.

A survey of the New York metropolitan district alone reveals the fact that there are more than 300 vocal and instrumental studios and schools here which justly lay claim to being institutions of high rank in their field. Practically every one of these studios and schools is carefully and thoroughly organized for the proper transaction of its business affairs. Some knowledge of the methods and details of business procedure followed in these studios should afford practical and helpful suggestions for the teacher on a smaller scale, whose business problems are the same in kind although smaller in scope.

Bookkeeping Under Three Heads

In the well regulated music teaching studio the requisite bookkeeping may be divided roughly into three parts: accounts must be kept of finances (payments for lessons and the like); of the teaching schedule, and of arrangements and expenditures for advertising and publicity.

The larger studios in New York, and in many other large cities also, find it advisable as a general rule to require payment in advance of lessons. It is pointed out that this requirement is made necessary by the fact that in metropolitan studios many lessons are given every day to students who are not permanent residents of the city and who sometimes end their courses abruptly. In the smaller towns, of course, there is usually little need for this precaution of advance payment.

Frequently a pupil pays for each lesson at the time he receives it. Students of long standing in the larger studios often pay in advance for a course of ten or more lessons; but the rule concerning this is made flexible, as conditions may demand. Many prominent New York teachers employ a staff of assistant teachers to instruct those pupils who are deemed not sufficiently

advanced to be taken under the direct tutelage of the principal of the studio. In several instances, it is made possible for pupils in considerable numbers to subscribe for class courses where instruction is given to a large group collectively by the teacher or his assistant;

by the beneficial experience of appearing before an audience. The secretary has charge also of these programs and of the preliminary details of arranging for them.

Another of his duties is the keeping of a record of appointments which are can-

properly arranged and maintained schedule enables him to conserve his own valuable time as well as that of his pupils. A number of systems, varying slightly in detail, are in use among New York teachers. In most of them a ledger ruled so as to divide each day into hours and each week into days provides the skeleton of the plan. In this is kept the record of a series of appointments, agreeable to all concerned, which permits both teacher and student to know at exactly what hours he will be engaged over a period of several weeks. It is the task of the secretary to make necessary alterations in the schedule and attend to the shifting of hours. All this tends toward the elimination of friction and toward the maximum efficiency of a teaching schedule.

Besides all such devices, there are many other inevitable minor details incident to the profession to be looked after. The keeping of a card index is virtually a universal practice in the larger studios. By means of this convenience a record is kept of every student, active, withdrawn, or potential, and each one can be reached at any time. Such a systematized record, including addresses and telephone numbers of the pupils, who can be communicated with at a moment's notice without confusion, is an invaluable asset.

Advertising Problem Puzzles Many

The problem of advertising and publicity is a more or less annoying puzzle to many teachers. It should not be. Good advertising is essential to the complete success of any business endeavor to-day, the music teaching studio not excepted. There is no teacher, however high or humble in the ranks of the profession, who cannot be helped to larger prosperity by adequate advertising of the right kind. The student recital has its value as a minor method of advertising, though by itself it is likely to be more or less limited to friends and relatives of the students taking part in it.

Of course, every music student who "makes good"—particularly every student who achieves any degree of success in his chosen profession after he has been graduated from the studio—becomes a good advertisement (one might say, if the term had not been made abhorrent by persistent abuse, a personal publicity agent) for his teacher. As the old saying has it, "we are advertised by our loving friends," and friendly, inspired, enthusiastic pupils are an invaluable help toward the greater success and prosperity of a good teacher. They are always eager to have their aspiring musical friends taught by the master who has done most and best for them. But their best efforts, fruitful as they often are, are not enough. Those efforts should always be supplemented by printed publicity, carefully thought out, dignified, persuasive; addressed to a larger field.

Many teachers in the large cities find circularizing or direct-by-mail advertising to a selected list of prospects a profitable method, by means of which it is possible to make personal appeal and provide more information than is often feasible in the newspaper columns. According to most teachers who have tried it, an attractive, neatly printed circular, folder, or pamphlet setting forth the studio's aims, ideals, methods, and accomplished results, and accompanied by a personal letter, is an almost certain way of arousing interest and obtaining new pupils. A good circular letter also provides a means of keeping in touch with former students who for one reason or another have dropped their lessons for the time being, but still take some interest in their teacher or school. A part of the secretary's work is to keep a record of such students and to keep them informed of the activities of the studio. In the larger studio or teaching institution the assistant or secretary who has charge of the advertising and publicity occupies an important place.

A few of the metropolitan studios which have large numbers of students send out an assistant from time to time to address music schools and other educational institutions or music clubs on the ideals, qualifications and achievements of the studio and its staff. This sort of personal appeal is often found an effective means of obtaining new pupils and more widely advertising the studio.



"HE MUST HAVE AN ORGANIZED STUDIO"

The Illustration Is Scarcely Acceptable as a Model. It Is Merely Viafora's Idea of One Method of Overwhelming the Prospective Pupil. He Entitles It "Sound an Alarm" or "The Teacher Who Ought to Be Licensed." This Pedagogue Modestly Concedes His Own Right to Wall Space Among the Crowned Heads, and His Catholicity in Art Is Plainly Manifested in the Epsteinian Collection Disporting Its Separate Parts Along the Shelf. The Clock, Says Viafora, May Be Transferred to the Organ Console as Time and the Equally Relentless Appointment Book Require

and in such instances the details are arranged as for school tuition, the students paying in advance by the term. As the class advances in its course, the unpromising are weeded out, and the successful, if they so desire, come under the personal instruction of the assistant and eventually under that of the principal himself. Records of attendance, of progress, and of payment of tuition fees are all in the care of a bookkeeping secretary.

Under this class system the students from time to time are chosen, according to their merit and progress, for studio programs given before invited guests, and are thus encouraged by a tangible recognition of their advance and

celled at so late an hour that the time cannot be utilized for some other pupil. To every teacher, and the better known ones particularly, such a cancellation means an actual loss of the money represented by the hour's teaching. The prevailing rule is to be lenient with the student for one or two offenses of this kind, if the excuse proffered is a good one; but where the same offense is persistently repeated, it becomes necessary to charge the student the full price for the broken appointment. The secretary-bookkeeper is entrusted also with the applications of aspiring students for a hearing by the teacher.

Arrangement of the teacher's schedule of lessons is of prime importance, for a

WHILE music teaching is primarily a profession and is universally recognized as such, the work of the teacher has its business side; but this business element does not ordinarily receive the attention its importance deserves. It does not take care of itself automatically. Unless the teacher gives to it a deal of careful thought and consideration he cannot hope to achieve either real professional success or any worthwhile degree of financial prosperity. The article here presented contains many helpful suggestions for teachers—particularly those working outside of the larger cities—culled from the practice of leading metropolitan studios and dealing with the details of studio organization, bookkeeping of various kinds, payment for lessons, the making and breaking of appointments, lesson schedules, student recitals, ledger and card-index systems, and the important problem of the right kind of advertising and publicity.

WEEK OF ACTIVITY BRINGS DEBUT OF NEW ORCHESTRA IN SAN FRANCISCO

People's Symphony, Under Alexander Saslavsky, Gives First of Twelve Educational Concerts—Will Supplement Work of Hertz Forces—Recitalists Make Brilliant Calendar for Music Lovers—Local Organizations Give Chamber Music Programs—Museum Ensemble in First Concerts

SAN FRANCISCO, CAL., Dec. 2.—A full measure of activity stirred musical life here recently. The climax was reached on Sunday, Nov. 26, when concerts were given by the San Francisco Symphony, Maier and Pärtel, and John Charles Thomas at the same hour. The same week saw the first of a series of twelve concerts by the new People's Symphony.

The younger orchestra attracted a large and keenly interested following to Scottish Rite Auditorium on Nov. 23. The growing local interest in symphonic music, stimulated by Alfred Hertz's forces, is felt to have created a need for an auxiliary organization giving educational programs. Mendelssohn's "Scotch" Symphony was presented, with prefatory explanations by the conductor, Alexander Saslavsky. Prominent business men make up the Board of Directors of the new organization. Among them are Robert C. Newell, president; O. K. Cushing, vice-president; F. A. Denicke, secretary; D. L. McKay, treasurer; J. B. Farish, Almer M. Newhall and Charles H. Kendrick. The business management is in the hands of Frank W. Healy. The educational advantages are not confined to the audience, for many of the chairs in the orchestra are filled by capable young musicians who have no other opportunity to gain professional experience in symphony work.

Alfred Hertz's forces were heard at the Curran Theater in a program of familiar numbers including the "Peer Gynt" Suite No. 1, "William Tell" and "Rienzi" Overtures, Prelude to "Lohengrin," Tchaikovsky's "Italian Caprice" and the "Pas des Fiances" from Glazounoff's ballet "Ruses d'Amour." Louis Persinger, concertmaster, and W. Ferner, first cello, played the string duet in the last number.

Recitalists Successful

Guy Maier and Lee Pattison were presented at the Columbia Theater in one of their characteristic two-piano recitals by Selby Oppenheimer. They played Harold Bauer's arrangement of the

Melba Reported Planning World Tour with Own Company

DAME MELBA is said to be planning to appear before the public as an opera proprietor. According to a Universal Service dispatch, she is now organizing a company in London with which she will make a world tour with herself as the chief star. Some time before the war Dame Melba organized an opera company with which she visited Australia. The principals were chosen in Europe and the chorus in Australia, and the performances were given in association with J. C. Williamson, Ltd.

Bach Fantasia and Fugue in A Minor, Saint-Saëns' Variations on a Theme by Beethoven, and other numbers.

John Charles Thomas, baritone, appeared under the management of Frank W. Healy at Scottish Rite Auditorium. The audience was completely won by the first number, largely because of the fine natural vocal equipment of the singer. A group by Handel, Scarlatti, Pergolesi and Bononcini was excellently done. The singer was recalled for encore after encore.

About 3000 persons gathered at the Civic Auditorium to hear Johanna Gadski on Nov. 24. Opening her program with *Elisabeth's* Aria from "Tannhäuser," she quickly convinced her hearers that she lacks little if anything of her former power, and recalls and encores became the order of the evening. A. Walter Kramer's "Last Hour" was beautifully sung. In Schubert's "Erlkönig" and *Isolde's* Narrative from "Tristan und Isolde" dramatic power was thrillingly in evidence. The audience called for yet another encore at the close of the concert. Margo Hughes, well known to San Franciscans as Mrs. Robert Hughes, played skillful accompaniments. The appearance of Mme. Gadski marked the local debut of E. O. Bondeson as a manager. He previously attracted attention as manager of the big series of outdoor operas at Stanford University.

Hear Chamber Music

Several chamber music concerts were included in the week's program. The San Francisco Trio—Elsie Cook Hughes, pianist; W. F. Laria, violinist, and Willem Dehe, 'cellist—gave its first concert at the St. Francis Hotel on Nov. 21, playing Mozart's Trio in D: Tchaikovsky's Trio in A Minor, Op. 50, and Schumann's 'Cello Concerto. The Florestan Trio—Lajos Fenster, violin; Dorothy Pasmore, 'cello, and Frank Moss, piano—at Kohler & Chase Hall, on Nov. 20, played the "Dumka" Trio of Dvorak and Schumann's D Minor Trio. Miss Pasmore played Boellman's Symphonic Variations.

The program of the Pacific Musical Society, given Nov. 23, also included chamber music. Schumann's D Minor Trio, Op. 63, was played by Hother Wismer, violin; Dorothy Pasmore, 'cello, and Mrs. A. G. Lang, piano. Hother Wismer presented numbers including David's Caprice in G for violin alone and two folk-dances by Gade. A group of

French songs were interpreted by Mrs. C. W. Camm.

Amateur Orchestra Plays

Giulio Minetti's Amateur Orchestra drew a large and interested audience to Scottish Rite Auditorium on Nov. 16. The woodwind and brass sections had been strengthened since the last appearance of the orchestra, and well-balanced work was the result. Anna Young sang *Musetta's* Waltz, and Ada Conlin, 'cellist, was the soloist in Goltermann's Concerto in G Minor. The list of associate members shows that increasing interest is being taken in the opportunities afforded by the orchestra.

A dinner given on Nov. 18 by the Musicians' Club, in honor of the Chamber Music Society of San Francisco, brought together a large company of active and representative resident musicians. Addresses were delivered by Vincent de Arrillaga, president of the Club; Alfred Hertz, conductor of the San Francisco Symphony; Supervisor Emmett Hayden, Fred Nelson of the Downtown Association, and Robert Tolmie. Under the active leadership of Mr. de Arrillaga, the Musicians' Club is rapidly increasing its membership. Other officers are Selby Oppenheimer, vice-president; Johannes Raith, secretary, and Carolus Lundin and John C. Manning, directors.

The Colonial Ballroom of the St. Francis Hotel was chosen by the Hilger Sisters—Elsa, 'cello; Maria, violin, and Greta, piano—for their concert on Nov. 15. Beethoven's Trio in D, Op. 70, Haydn's 'Cello Concerto in D, Mendelssohn's Violin Concerto, Bruch's "Kol Nidrei," and the Duo Passacaglia of Handel as arranged by Halvorsen, constituted the program.

New Ensemble Appears

The newly organized Museum Ensemble appeared in concert recently in the Palace of Fine Arts. César Franck's Piano Quintet was played by Artur Argievicz, J. Koharik, E. Weiler, Stanislas Bem, and Ada Clement. Henry Cowell, young Californian composer and pianist, was heard in two groups of his own compositions. The same ensemble gave interesting readings of Bohemian compositions at the Palace of Fine Arts on Nov. 22. Ada Clement, piano; Alexander Saslavsky, violin, and Otto King, 'cello, played Smetana's Trio, Op. 15, and, with the assistance of Emile Hahl, viola, and R. Mendelevitch, violin, Dvorak's Piano Quintet, Op. 81. Kajetan Attl was heard in harp solos.

JOSEPH SCHWARZ QUILTS CHICAGOANS

Dissatisfied with Contract He Leaves After Singing One Performance

CHICAGO, Dec. 2.—Joseph Schwarz, Russian baritone of the Chicago Civic Opera Association, left for New York this afternoon. His departure was sudden, and followed a dispute about his contract with the company, which, it is alleged, was violated by a delay in Schwarz's return from Europe.

"We are not going to use Mr. Schwarz again," said Clarke A. Shaw, business manager of the company, "because he was thirty-one days late in arriving from Europe to fulfil his contract. We had to go ahead and plan our repertoire without him, and we cannot use him now unless we slaughter the schedules. This it would be difficult to do."

Mr. Schwarz is said to have been much dissatisfied when he found that he was not to be given a performance of *Rigoletto*, his best known rôle, despite an announcement from the opera company that this rôle would be portrayed in turn by Cesare Formichi, Giacomo Rimini and Mr. Schwarz. He sang *Amfortas* in the second performance of "Parsifal" on Thursday night, his only appearance with the company this season, and was highly praised for his work in this part.

In a statement made in New York on Dec. 4, Mr. Schwarz said that his delay in returning to the United States was owing to his severe illness in Berlin recently. He was forbidden by his physician to travel, and he then advised the Chicago Opera management by cable that he would be delayed ten days. He asserts that on his return he was assured by the management that a new contract would be drawn up for him, and he consented to sing the part of *Amfortas*. His agreement to this appearance was based on an understanding that his repertoire

would be allotted thereafter and the number of his performances listed. He declares he made frequent applications for this list of appearances, and finally learned that he was scheduled for only one more performance as *Amfortas*, on a date in January. He had expected to sing *Rigoletto* and other rôles.

It was in the part of the Jester in Verdi's work that he made a triumphant début in opera in this country during the Pacific Coast tour of the Chicago Opera Association two seasons ago. Mary Garden engaged him for last season, and his appearances at the Auditorium Theater in Chicago and at the Manhattan Opera House during the final New York season of the company, were loudly acclaimed. He stated on Monday that he intended to make his career in America, and will devote himself to the concert platform, upon which he has enjoyed a full measure of success.

Josephine Lucchese Married to Adolfo Caruso

Josephine Lucchese, soprano of the San Carlo Opera Company, and Adolfo Caruso, Philadelphia representative of the same organization, were married in St. Rita's Church, Philadelphia, on Nov. 23. Mr. and Mrs. Adalberto Caporale were best man and matron of honor, respectively, and the ceremony was witnessed by only a few intimate friends. The announcement of the marriage last week came as a surprise to many of the artist's friends. Miss Lucchese is twenty-three years of age, the daughter of a Texas manufacturer. She has sung leading coloratura rôles with the San Carlo Company for several seasons. Mr. Caruso, who is not related to the late tenor's family, was born in Rome, and during the war served as military attaché of the American embassy in the Italian capital. He holds a captain's commission in the intelligence service relief corps of the United States. Mrs. Caruso will continue her professional career.

League to Aid Students Picks Artists in First Audition for Concert



Herbert Nagler, Director of Supreme Concert Bureau

Two artists were chosen in the first audition held under the auspices of the American Musicians' League on Dec. 1 to appear in the first series of concerts in the Broadhurst Theater on Dec. 10 and 17. Two more artists were to be chosen this week when the names of all four were to be made public. The League is sponsored by the Supreme Concert Bureau of New York, Herbert Nagler, director, and is the result of a plan submitted to Mr. Nagler by an anonymous patron of music who will finance the first two concerts. The purpose is to aid students who are ready for début performances but are hindered by financial difficulties.

The Supreme Concert Bureau was founded several months ago by Dr. J. O. Greenspoon, Brooklyn physician and patron of music, who is interested in the welfare of young musicians. The director, Mr. Nagler, is a graduate of Columbia University, and for several seasons was associated with the Hurok Concert Bureau. The Bureau has under its management Cantor Josef Rosenblatt, tenor, and Josef Winogradoff, baritone, who have been booked singly and jointly for a large number of concerts during the season. Arrangements have also been made for a tour of Great Britain and the continent by Cantor Rosenblatt next summer. The management also directs the New York appearances of Mischa Elman, violinist.

Adrian Beecham's "Merchant of Venice" Has Chilly Reception in London

LONDON, Nov. 25.—The operatic setting of Shakespeare's "Merchant of Venice" by Sir Thomas Beecham's eighteen-year-old son, Adrian, which had its première in Brighton in September, was given a more or less cool reception at its first hearing here this week. The work, which is said to have been completed when the composer was fifteen, proved a succession of pretty though unimpressive tunes. The quasi declamatory setting of "The Quality of Mercy" speech in the Court Scene was considered especially ineffective and the consensus of opinion was that the composer would probably later on regret the presentation of his premature work.

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By Oscar Thompson

TOOSE talk can injure the worthiest cause. Reckless statement may make the American composer more than ever the victim of his friends. Unless it squares with the facts as they are recorded in the concert halls, the reiteration of the familiar assertion that the native creative artist is denied opportunity to prove his gifts, may react unfavorably upon those who are seeking a hearing. What was true twenty or thirty years ago is not necessarily true to-day, and there is need for a survey of the situation which will provide a check on the validity of much that is being said and written on this subject of denied opportunity.

Since orchestral music seems to present the most inviting field for the American composer and represents his most considerable achievement, a recapitulation of facts from the records may prove timely and profitable. Last season some thirty "novelties" were played in New York by four orchestras, the Philharmonic, the New York Symphony, the Philadelphia Orchestra and the Boston Symphony. Of these ten, or one-fourth the total, were new American works and two others—compositions by Ethel Leginska and Karel Szymanowski—might be grouped with the American products by reason of the recent identification of the composers with American musical life. The ten Americans whose names appeared on the list are Henry Gilbert, Henry Hadley, Daniel Gregory Mason, Charles S. Skilton, Emerson

Whithorne, Ernest Schelling, Louis Gruenberg, David Stanley Smith, Charles Martin Loeffler, and John Alden Carpenter.

The Philharmonic presented six of these works, the New York Symphony two, and the Boston and Philadelphia bands one each. As compared to the ten American novelties, the season brought forward three of Dutch origin, seven British (including the Leginska work), eight French, five German, two Italian, two Polish, one Russian, one Finnish, and one Spanish. That the Dutch novelties were played at all can be attributed to the desire of Willem Mengelberg, a Hollander, to give the composers of his own country a hearing; the British works were chiefly due similarly to the leadership of the New York Symphony by the

Anglo-Russian, Albert Coates; and the French total was larger than it otherwise would have been because of the coming of Vincent d'Indy to conduct the world premiere of his own new symphonic poem, on a program which he devoted entirely to the music of his native land; yet under these rather exceptional circumstances, the number of American compositions played by the symphonic organizations in New York during the course of the season outnumbered those of any other country. This was, of course, only as it should have been, but the comparative figures are worth bearing in mind, lifting, as they do, a cautionary finger against too ready acceptance of parrot-like charges that the music of foreign composers is always given precedence over that of native music-makers.

The Philharmonic's Record

In eleven seasons, one conductor—Josef Stransky, leading the New York Philharmonic—has introduced eighty American compositions to his audiences, an average of more than seven a season. These have been given 130 performances by him, thirty of them being played more than once, and one—Hadley's "Culprit Fay"—seven times in a season.

More than thirty composers contributed to this list, which excludes some works in which the orchestra was not employed (songs, etc.), and some played on tour but not in New York. Fourteen composers, or nearly half of the total, obtained a hearing for a second work after the first had been played.

Because of what will be said in discussing questionings as to whether the works thus played are the best, or the most representative, that could have been selected, the names of the composers, with the number of compositions of each accepted and performed by Mr. Stransky, will be listed. They follow, alphabetically: Bingham, 1; Boyle, 1; Burek, 1; Chadwick, 4; Chiaffari, 2; Foote, 1; Gilbert, 4; Goldmark, 4; Grainger (accepting him, as the Philharmonic statistician lists him, as an American), 4; Hadley, 9; Herbert, 7; Hinton, 1; Humiston, 3; Kramer, 1 (two sketches, listed as a single opus); Labate, 1; Laucella, 2; Loeffler, 1; McKinley, 1; MacDowell, 7; Mason, 1; Morris, 1; Parbury, 1; Powell, 1; Rogers, 1; Riesenfeld, 1; Severn, 1; Schulz, 2; Skilton, 1; Smith, 1; Sousa, 1; Stahlberg, 2; Stillman Kelley, 1; Strube, 1; Sweet, 2; Whithorne, 2; Wilson, 1.

[Continued on page 34]

Individuality Above Tradition in Violin Art

Heifetz Discusses the Methods of Leopold Auer and Gives Hints for the Acquirement of Technique—Exercises to Give the Automatic Facility Needed

BY HAZEL GERTRUDE KINSCELLA

THERE is an old Chinese proverb which says that "a single conversation with a wise man is better than ten years' mere study of books." The statement is so extreme that it challenges interested attention. You may decide that it is too radical. Yet there is much truth in the old saying.

The claim of Russia to a leading place among the musical nations may be readily substantiated by reference to the immediate past in concert records. Definite views on the subject are entertained by Jascha Heifetz, Russian violin virtuoso. "The first link in the chain of events which leads to this seeming supremacy in music on the part of the Russians," says Mr. Heifetz, "is the strictness maintained in conservatory entrance requirements there. Only the best talent is admitted, and when a boy is finally allowed to enter the conservatory in Russia, he knows with certainty that he has a definite course of study ahead of him through which he must progress, and that he must follow this definite routine of preparation for several years, at least. It is the same as Russian ballet. In the Russian school ballet, the children are entered very young, and must do eight or nine years' work in technique before they are allowed to do anything else at all. One works much harder in Russia than elsewhere.

"The strength of the Russian artist is undoubtedly in his fine technical background. I say 'background' as technique—as we commonly accept the term—is not now so important as it was years ago. Then, only certain artists possessed phenomenal technique, or fa-



Jascha Heifetz, Violinist, Illustrates Free Arm Action, a Subject Discussed in the Accompanying Article

cility, and many of them abused their artistry by creating and performing tricks to display it. Now, technical preparation has come to be more universal; something which is expected and taken for granted if one is an artist at all, and the mechanical dexterity must simply serve as a background for the playing itself. Interpretation holds first place, and technique, as facility, must be used merely as the necessary means to this end, just as a machine must work perfectly before artistic results may be accomplished through its use.

"Although automatic perfection is desirable, one should not allow oneself to become too automatic. There are teachers who dwell so upon technique—I am speaking now of the more mature student—and require and compel so much mechanical practice that they crush the latent artistic instinct. That is one of the secrets why Auer is so immensely important as a teacher. He has much free imagination, and develops this gift in

each pupil who comes under his tutelage.

Individuality First

"Auer also allows the rein of free individuality and expects the pupil to have something of his own to express. He shall not have his interpretation forced upon him. In an argument, individuality versus tradition, individuality would undoubtedly come first. I have played for Auer before the class and feeling a certain passage *crescendo*, played it that way. The professor noticed this and suggested: 'Why not *diminuendo* in that passage?' I replied that I seemed to feel it *crescendo*. The class was aghast at my remark and my daring to think otherwise than the professor. He, however, seemed interested, and said: 'Yes! if you feel it *crescendo*, by all means try it that way.' Auer also loves to work out individual effects in a new piece, and many times when I have prepared something for him, he will

hear it through many times, asking me to try it 'faster,' 'slower,' and 'sordini,' in the working out of the manner in which I shall play a single phrase. The interpretation decided upon for me, might not be the interpretation decided upon for some other violinist's playing of the same phrase.

"Even, also, in the manner in which a student uses his arms and hands, Auer does not hold fast to one certain tradition. He merely insists that there shall be absolute relaxation, and that there shall be no limit in freedom to gain the effect desired. To a pupil who has practised too long with the right arm held too closely to his side, I have heard him say, 'Lift the arm. Do anything. Play with the arm over the face, if necessary, but gain freedom!'

"To speak again of technique, there are three distinct types—technique of mechanism or facility, of tone production, and of interpretation. Many students desire to take up too early the study of concertos and concert pieces. They should not even touch such compositions, but should, for months and months, do only exercises—the more the better—as these give that automatic ease and facility so needed, that technical difficulties need not be thought of in playing. They should continually do every form of scales—major and minor chromatic; in every form—thirds, fifths, tenths, octaves, doublefingered octaves; in rhythms, and in very long notes. For these the student should work for relaxed control of very slow-moving bow, counting on one note, from eight to sixteen, or as much as possible, making three bows out of one. To this add, using scale material, all kinds of exercises for wrist and bow-arm flexibility. Sometimes, also, a piece, such as the Bach Air for G string, may be practised in the slow drawn-out manner, many counts to one note, and, if there is any tendency toward rigidity in the bow arm, with this arm raised very high so that relaxation is imperative.

"Phrasing is another element in playing which should not be forced to end and begin phrases always in traditional manner."

Difficulties of Staccato

Mr. Heifetz here dwelt upon the difficulties some violin students have in attaining facility in different styles of staccato playing, illustrating his remarks by mention of the early part of Wien-

[Continued on page 35]

"Don Carlos" and "Tristan" Bring Striking Successes for Chaliapin and Mme. Onegin

**Famous Russian Remakes
Rôle of "King Philip" in
Verdi Work—Amazes Con-
servative Element in Audi-
ence by Repeating Part of
Monologue in Response to
Tumultuous Applause—
"Brangäne" of Swedish
Mezzo in Wagner Work Ac-
claimed**

FEODOR CHALIAPIN'S assumption of the rôle of *King Philip* in "Don Carlos," for the first time in New York, and a performance of "Tristan und Isolde" with a cast that included three of the Metropolitan's new artists, were events of salient interest in the week of opera. Although Mr. Chaliapin's success with the part of the Spanish monarch in the Verdi work—a rôle he literally remade—overshadowed all other individual accomplishments of the sennight, Sigrid Onegin scored a notable triumph in the Wagner music-drama, her performance of *Brangäne* being acclaimed as the best in many seasons. The tenor, Curt Taucher, and the bass, Paul Bender, were other new members of the *Tristan* cast, with Margaret Matzenauer and Clarence Whitehill in the other chief parts.

"Die Tote Stadt," "Carmen," "Traviata," "Tosca" and a double bill pairing "L'Oracolo" and "Pagliacci" were the other operas of the week. Queena Mario made a successful début as Micaela in the Bizet work. Edward Johnson appeared as Mario in "Tosca," his third rôle at the Metropolitan. "Traviata" presented Lucrezia Bori in the rôle of "the erring one," for the first time at this opera house.

"Tristan und Isolde"

The noble beauty of voice and the matured art of Sigrid Onegin gave to the rôle of *Brangäne* a power and significance at the first performance of "Tristan und Isolde" this season, on Monday evening, that it has not possessed since the restoration of the Wagner music-drama at the Metropolitan. It was,

indeed, a *Brangäne* to compare with any that can be called to mind, both in opulence of singing and strength of dramatic conception. The song of warning from the tower in the second act pealed out with sumptuous tone, and the first act was filled with splendid singing. Like other recent exponents of the rôle, Mme. Onegin hurried the potion scene too much, but in expressing the surge of emotions which followed that episode she made it clear that here was an actress of vitalizing and graphic power.

Margaret Matzenauer was the *Isolde*, as she has been on numerous occasions since "Tristan" was restored. That she is able to succeed so well with a rôle which calls not only for a voice that lies higher than hers, but one of a very different timbre, is a tribute to her art. When two such dark voices as hers and Mme. Onegin's are heard together, the desired contrast between *Isolde* and *Brangäne* necessarily is lost. She gave to *Isolde* the queenly bearing that is an essential for this most imperious of heroines, though her first act costume was one more lovely than it was appropriate to the time and the scene. Much of the music she sang richly, but the extreme high tones were no less strident and unmusical than at the contralto's previous appearances in this part.

The new German tenor, Curt Taucher, who made his American début the week before in "Die Walküre," sang *Tristan*. The music of the part lies somewhat better for his voice than that of *Siegfried* does, as he seems to be on more certain ground when he gets above the ordinary baritone range. He was not insecure in the second-act love duo, as *Sembach* was, and there was something of a relief in being able to discard entirely thoughts of a possible breakdown. His singing, however, disclosed again the hard, colorless and driven quality characteristic of tenors of the type. His delineation of the rôle had competence, if not distinction.

Paul Bender's was the best *King Marke* of recent years, noble in bearing, sympathetic in action and well controlled as to vocal delivery, though his tone production again was marked by some of the faults that have come to be taken for granted in male artists from Central Europe. A lengthy "cut" in the music of *King Marke* was restored, presumably for Mr. Bender's benefit, and there was a similar restoration of the climactic part of the scene of *Tristan's* delirium in the last act, though the earlier portion of what was eliminated from this scene by Conductor Bodanzky two seasons ago was not put back.

Clarence Whitehill presented his usual impressive picture as *Kurwenal*, Angelo Bada sang the music of the *Sailor*, Louis D'Angelo was the *Steersman*, George Meader the *Shepherd*, and Carl Schlegel was *Melot*. Mr. Bodanzky conducted with the utmost zeal and in some respects with more force than customarily, though his reading could not be regarded as one of essentially vital power or poignancy. O. T.

"The Dead City"

The season's first representation of Korngold's "Die Tote Stadt," on the evening of Nov. 29, brought forward a cast in the main familiar to last season's audiences. Maria Jeritza again exerted

her familiar vocal and pictorial suasion as *Marietta* and the apparition of *Marie*. A newcomer, Gustav Schützendorf, assumed the baritone rôles of *Frank* and *Pierrot*, last season sustained, respectively, by Robert Leonhardt and the late Mario Laurenti. Mr. Schützendorf brought manliness of bearing and a voice of satisfactory resonance and smoothness to these parts, but did not make so charming an episode of the Waltz Song in the second act as did his predecessor. Orville Harrold strove valiantly with the music of *Paul*, and the other participants included Marion Telva, Raymonde Delaunoy, Grace Anthony, George Meader, Angelo Bada and Armando Agnini. The orchestra, under Mr. Bodanzky, coped satisfactorily with the complexities of the score.

R. M. K.

A Thanksgiving "Carmen"

"Carmen" took its place in the season's repertoire in a special performance on the afternoon of Thanksgiving Day, and while the presentation was not in any sense spectacular, it was one of general merit. The *Carmen* was Florence Easton, who first revealed her version of the rôle to a Metropolitan audience two years ago. She has since made infrequent appearances in the part. Though neither her voice nor her personality is ideal for the character denoted in Bizet's score, she sings much of the music beautifully, especially that which lies in the upper part of her voice. The *Micaela* was Queena Mario, heard in other years with the San Carlo Company, who made her début with the Metropolitan forces upon this occasion. Her initial appearance was decidedly promising. In voice and gesture she somewhat resembled Lucrezia Bori. While not large, her voice is sweet and not without color, and she enacted the part with grace and charm. Her success with the audience was emphatic and she was given an ovation when she took a curtain call alone.

Charlotte Ryan, as *Frasquita*, was also making her first appearance with the company. The remainder of the cast was familiar, with Giovanni Martinelli as *Don José*, Giuseppe De Luca *Escamillo*, and Marion Telva, George Meader, Paolo Ananian, Louis D'Angelo and Vincenzo Reschiglian in the other rôles. Rosina Galli did some effective dancing in the ballet scene of the last act. Louis Haselmans discharged his duties as conductor with skill and distinction. H. C.

A Winsome "Traviata"

Altogether winsome was Lucrezia Bori in "Traviata," sung for the first time this season at the Metropolitan Thursday evening. Miss Bori had appeared in the part at an earlier performance in Brooklyn, but this was her first *Violetta* in New York. To say that she achieved bravura phrases with the ease and tonal velvet of some of her predecessors in the rôle, would be an exaggeration. This music was intended for the voice and style of a Patti, a Melba or a Sembrich rather than a lyric soprano like Miss Bori. But if she dispensed with some skyrocketing embellishments and achieved others with a touch of strain, she was pictorially and dramatically the most attractive *Violetta* of recent memory. Moreover, she sang the more sustained passages of the music very beautifully. Her scene with the elder *Germon* and her death scene were unusually convincing.

Beniamino Gigli sang the music of *Alfredo* with much beauty of tone when he did not try to inject too much of pathos into his voice, and Giuseppe Danise was a sympathetic and vocally rich *Germon*. Others in the cast were Minnie Egner, Grace Anthony, Milla Picco, Louis D'Angelo and Italo Picchi, the latter making his Metropolitan début in the minor rôle of *The Doctor*. His voice disclosed a tremolo, but he gave evidences of excellent routine. Rosina Galli, Giuseppe Bonfiglio and Florence McNally danced in the third act divertissement with the ballet. Roberto Moranzoni (not Giuseppe Bamboschek, whose name appeared on the program) conducted. The performance was a smooth and satisfying one. O. T.

[Continued on page 37]

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Dear MUSICAL AMERICA:

It certainly was a most impressive sight when the entire audience at the Metropolitan rose in honor of Clemenceau and joined in singing patriotic songs, but the reception given the distinguished French statesman was as nothing to that given Ignace J. Paderewski, the Polish patriot and virtuoso, when he reappeared on the concert platform at Carnegie Hall after many years' absence.

To the psychologist the difference between the two receptions was notable. In the case of Clemenceau, his coming had been prepared by Monsieur Billie Guard, the press representative of the Metropolitan, who came before the curtain and urged the audience to give him a reception such as he deserved.

In the case of Paderewski, however, beyond the fact that the audience knew he was going to play that afternoon, no appeal had been made to those present, but when he came forward the applause began, continued, grew and grew and then suddenly, as if by a common impulse, the whole vast audience rose in his honor, applauding and waving handkerchiefs. It was because of the spontaneity of the movement that it was all the more impressive.

You may remember when it was finally announced that Paderewski was to return to the concert platform, after it had been repeatedly denied that he would do so, I said that if he did come, it would be found that his wonderful technique had suffered considerably from the inaction of years, during which period it was said he never touched the instrument, but that this would be more than compensated for by the greater breadth and the more poetic and inspired character of his interpretation. This is just what happened.

There were times when some of his playing seemed to be muddled. Then there were times when he certainly forced the tone, and there were times, too, when he undoubtedly pounded, but these were slight defects. You know there was a time when it was thought his interpretation could not be improved upon, but he has shown us the contrary.

As Aldrich says in a very able review in the *New York Times*, "the beautiful and characteristic features of his playing were his remarkable management of color and rich variety of tone, his appealing and poignant cantabile; his molding of a melody, his exquisite delivery of the singing beauty of a phrase; his moments of grandiose and eloquent power," so that if Paderewski is not as great in mere pianism, if I may use the term, he is immeasurably greater than he ever was before in his interpretation, which has come to him, as I said it would, through the suffering that he has endured in his noble and disinterested efforts to aid his fatherland, in the sacrifice of his fortune, in the grief that he has felt because of the vulgar and selfish conflicts of the many factions that have endeavored to gain power in his distracted country.

Do you know that on the morning after his concert he called on Clemenceau?

Clemenceau apologized for not being able to come to hear him. Paderewski said that he had to come to thank Clemenceau from the bottom of his heart for his recent speech at the Metropolitan, which he considered was wonderful, moving, touching, to which Clemenceau replied: "You made such a wonderful speech at the peace conference in Europe that I was moved to tears when you told of the sufferings of Poland."

When Frieda Hempel sings! Yes, my friends, when Frieda Hempel sings, it should be the part of wisdom of all the singing teachers in New York City to take their pupils to hear her. This great artist, after her long and successful career at the Metropolitan, is really singing better than ever. She is just as much at home in German lieder and English songs as she is in operatic arias. Furthermore, her singing is effortless, showing that she knows how to use her voice. Her *colorature* is brilliant and always true to pitch. Her phrasing is excellent, but what I like most about her singing is that she can get a *legato*, which very few singers can, and that is particularly why her singing of Mozart is so delightful.

Incidentally let me say that as there are quite a number of students working at the piano with the expectation of becoming well remunerated accompanists, it is advisable for them to go and hear Coenraad Bös play the accompaniments to Frieda Hempel's singing. That is another liberal education in itself. Finally, all these various students, as well as some people of mature age, by going to Frieda Hempel's recitals, will get a point or two on how to keep young and always look pretty and charming.

Before me lies a little booklet containing a graded list of some useful works for piano study. This has been revised and expanded by Elizabeth Colson and is published by that very estimable institution, the Peabody Conservatory of Baltimore, of which Harold Randolph has been for many years the competent and estimable head.

In looking over this well printed and well gotten up work, I was astonished to find that over sixty per cent of all the compositions listed are by American composers, which evidently are considered worthy of being used as sound foundation for piano study.

I would suggest that musical conservatories and colleges all over the country write for this booklet. It will prove to be a liberal education in more ways than one. It is issued at the modest price of fifty cents.

This is only one of the many ways in which the Peabody Conservatory deserves public favor. There have been occasions when this venerable institution has been the target of criticism on the ground that it was endeavoring to run music in Baltimore and permitted nothing that it did not indorse to have a show. In my opinion, it has been a mighty good thing for Baltimore that the Peabody Conservatory has taken an interest in the music of the city outside its own affairs. The result of the interest taken by the Conservatory and its managers and directors has been that the standard of musical culture in Baltimore is very high, from which visiting artists and musical organizations have profited.

At the Metropolitan there are a number of singers of real value who appear to be destined all the time for minor rôles, and yet some of them have a great deal of talent and show it whenever they get a chance. For this reason it is a pleasure to note that the press is giving considerable praise to Angelo Bada, who, among other small rôles, played that of *Valacchi* in "The Rosenkavalier," in which he showed a fine comic spirit and so much ability as a singer as to make the little rôle stand out. Then, too, I noticed him in the production of "Romeo and Juliet" in which he played with a great deal of dramatic power the rôle of *Tyball*.

For years the critics, largely no doubt through the pressure of time and space, have been accustomed to give extended notice only to the principals in the operatic productions, simply mentioning as a matter of record those who assumed the minor rôles, so it is a good sign to see that some of them are breaking away from the old method and are beginning to give praise to the deserving ones who assume the minor rôles, which encourages the manager to give them greater opportunity.

Aprons of the critics, did you know that it has been the fashion among them to belittle opera as compared with other musical art forms?

For all that, it seems rather difficult for these good critics to tear themselves loose from the comfortable chairs which they occupy in highly favorable places for hearing and seeing at the Met.

Recently one of those conflicts in dates which would turn white the hair of the reviewers, if they still had any, forced upon these scribes the necessity of deciding whether they would listen to the first New York performance of a highly important new American work, Paolo Gallico's dramatic oratorio, "The Apocalypse," which you know won the \$5,000 prize offered by the National Federation of Music Clubs, or would hearken for the nineteenth time to the strains of Verdi's "Aida," projected by a cast including both old and new artists.

The critics reasoned it out that they could hear the three new singers at the opera—Sigrid Onegin, Elizabeth Rethberg and Edmund Burke—later in the season, and that, after all, changes in cast in an old work like "Aida" did not matter much. On the other hand, here was a new American work which might never be given again, the product of long and arduous labor in one of the larger forms of musical expression and, therefore, worthy of detailed consideration. Also this was the first concert of the season by the Oratorio Society and enlisted not only the chorus of that organization and an orchestra made up of players from the New York Symphony, but half a dozen important soloists, nearly all American artists.

Having thus clearly established that duty called them to Carnegie Hall to hear "The Apocalypse," they donned their evening clothes; that is, those who have them, and went, almost to a man, to the opera, leaving to assistants the task of writing cautious and in some instances non-committal as well as nondescript reviews of the \$5,000 prize work. One or two of them actually missed a part of "Aida" to taxi to Carnegie and hear a few minutes of the oratorio, enough to enable them to say that it contained reminiscences of Wagner, Strauss and Debussy.

No one will begrudge the critics the privilege of listening to what they want to hear, but this preference of "Aida" to "The Apocalypse" seems just a little odd when it is remembered how these good gentlemen has assured us, from time to time, that opera was, is and always will be a somewhat shady sister in the sorority of the arts.

To return to the critics for a moment. A Mr. Frederic W. Panghorn has written to the *Tribune*, suggesting that a conspiracy exists to prevent the production of any light operatic composition by an American music master. He puts this question because he is an author of a comedy opera libretto that has been set to music by Henry Lincoln Case, well known composer. The libretto, he says, has been indorsed by many literary experts, but none of the producers will even look upon the work because it is by an American and not a foreigner.

The dean of the critics, namely, Henry E. Krehbiel, answers the letter by stating that it is of course possible that a conspiracy such as is described exists, but it is in the highest degree unlikely, and he also says that he would like to know who has the information that no producer will look on the work of an American composer for the reason alleged.

In the first place, let me say that a number of musical comedies, with the libretto as well as the music by Americans, have been produced and have been successful. Then let me say that while it is a commonplace among the unsuccessful to insist upon there being a conspiracy, not only among producers but among the critics, there is no evidence to support it. It is true, however, that certain of the critics, notably three, have been for years accustomed to confer among themselves on important productions also at the debut of artists and others. They probably confer for their own guidance and for the interchange of views which is always helpful, and which is surely their right. That it results in a certain unanimity of opinion among the three leading ones is also undoubted, but it is all done in good faith, though at times somebody suffers who ought not to.

Anyway, under the arduous conditions under which most of the critics do their work, being expected to be in more than two places at the same time, which, as the Irishman said, no man could accomplish, barrin' he was a bird, they have to depend a good deal upon one another and their assistants in formulating their judgments, all of which are supposed to appear in the next morning's paper, though how it can be done with the con-

Viafora's Pen Studies



Leopold Stokowski Gives the First Violins the Look That Means Business. The Conductor of the Philadelphia Orchestra Has "All Eyes" for His Men and None for the Score When He Mounts the Platform. He Approaches Everything from Rossini to Scriabine "Without Music" in the Printed Form, and Finds Fame in the Achievements of His Great Orchestra.

certs, recitals and operatic performances ending about eleven, when the dead line, so called, is drawn for "copy" at the newspaper offices, is more than I can understand.

Few people who take up their morning paper and read the notices therein have any idea of the arduous work the critics have to do. When you think of them on the job, night after night, six evenings in the week, not including matinées, and that they have kept this up season after season, to me, as I told you before, it is a miracle that they are still sane.

A constant reader, who signs herself also an admirer of mine—may her years be long and her youth eternal—puts up a problem to me, for, says she, the solving of difficult problems seems to belong among my abilities. The problem is contained in the following question:

Should a singer giving a recital in our city beg the indulgence of the audience or let them sit in comfort and go ahead with the program as though all were well as usual?

Then my pretty correspondent—surely she must be pretty—tells me that a recent recitalist chose the latter course, although suffering from the effects of one of the prevailing bronchial colds, as her accompanist and her throat specialist could bear witness.

During the singing of her first group, says my correspondent, four or five stout young men were seen with heads together in the back of the hall. Shortly afterward these young Chesterfields, not knowing enough of vocal art to recognize that the singer was not in the best condition, went forth to demolish, if possible, by their united efforts the work of years—perhaps of a lifetime. All wrote the same things. They spoke of the interesting program, her début—it was her second appearance in a year—and they criticized her vocal method. On the contrary, any experienced vocalist will know that it took a very good method to sing that program, for it requires not only understanding of the art, but a very great control and relaxation of the throat to sing with bronchial secretions lying between the vocal cords, and to do it in such a manner and so quietly that none of the wise young ones knew they were not hearing the singer at her best.

With this preface, my charming correspondent—she must be charming—urges me to open a discussion in the matter for future reference. To apologize or not to apologize shall be the theme of the discussion. The lady concludes her letter by saying that the singer in question was after all only an American whose family has been in this country for many generations—only an American singing in her own land.

It is not easy to attempt a solution of this problem. In the first place, we know that there is nothing so powerful as "suggestion." If someone comes out before

MEPHISTO'S MUSINGS

[Continued from page 7]

an audience and asks the indulgence of that audience because the singer is suffering from a cold, this at once changes the audience from being in a receptive condition to being in a critical condition, and so it is not disposed to be pleased and satisfied with the performance, but is trying to find justification for the announcement that has been made.

What follows?

Instead of there being half a dozen critics from the daily papers present, there are ever so many hundred, all disposed not to give the poor singer the credit that is due. Furthermore, being unable to appreciate the difficulties of singing at all under the conditions, they are like the critics described in the charming lady's letter.

On the other hand, if no announcement is made and the audience is not turned into a critical attitude, there are the critics themselves to be reckoned with. They are only too glad of being able to show their critical ability, which with them generally means being able to find fault, and so they promptly agree to write the singer's performance down as not being up to the mark, not realizing the damning effect of such publicity.

I have heard an old artist say that he wanted to be apologized for, except the apology were accompanied by a speech to be made by his throat specialist who would explain, with the aid of a blackboard, what it meant to sing with a cold, "for," said the artist, "when an apology is made, the audience will think I am singing worse than I do, while the critics will only be too happy to exploit their vein of humor or sarcasm at my expense." So there you are.

At any rate, my lovely correspondent—she must be lovely—has started up a good subject for discussion among the many intelligent readers of your paper. "To apologize or not to apologize," which, if it be carried out on the lines on which most of the discussions in your excellent paper are conducted, should rival in interest Hamlet's celebrated soliloquy, "To be or not to be."

David Stanley Smith, professor of music at Yale, has given his views about modern music in the current issue of the *Yale Review*. He pays particular attention to the advanced composers who are now at work. In the course of his article he says:

"It must be granted that a wholly dissonant system of harmony is excellent for producing effects of grotesqueness or of anarchic passion, murder or sudden death. But art cannot live by these things alone. The grotesque, in particular, is being overworked these days. Some composers seem to think that the cathedral of art is built entirely of gargoyles. I cannot but believe that it is a phase which is bound to disappear. Musical humor also is difficult to achieve. Unless the composer gives it a title which leads us to expect something laughable, we are not sure whether a piece of music is funny or not. Jokes in instrumental music are rarely laughed at by an audience, unless they are of an unmistakable slapstick variety. Does anyone even smile at 'Till Eulenspiegel'? Yet I suspect that Strauss wrote it as a bit of humor."

To this the worthy professor adds that "one does not have to study the science of harmony in order to enjoy music."

There is an awful lot of good common sense in that statement, which I commend to some of our critics as well as to most of those who go to concerts and to the opera.

It is a dozen years or so since I heard "Romeo and Juliet" at the Met. What memories it calls up of Farrar, Nellie Melba, Sembrich, Emma Eames and, before their time, of the great Patti. What memories of Jean de Reszke, that camouflaged baritone; of Muratore, that passionate *Romeo*!

By the bye, Armstrong in his work, "The Romantic World of Music," reminds us that during the Patti period there was at the Metropolitan a singer by the name of Bauermeister, a modest little lady who used to help out, and do you know how she did it? In the ensembles at the end of an act, when the chorus and orchestra were going it *fortissimo*, Patti did not sing the prima donna's top notes. Do you know why?

She saved her voice and let little Bauermeister sing them, and nobody in the audience knew the difference.

The recent return of "Romeo and Juliet" is memorable for a number of reasons. In the first place, which the critics did not seem to know, it was the first time that Gigli had ever sung in that opera, and it was no small stunt for that Italian to sing in French and to sing the music as well for the first time. Nevertheless, he acquitted himself and achieved more honors—in fact, the greatest applause of the evening went to him, and most deservedly so.

Besides Gigli, a triumph was unmistakably won by little Mlle. Bori. She was a perfect dream of loveliness. I never remember a more charming and beautiful *Juliet*. She was a vision, and being most tastefully garbed, her success was all the greater.

You know she had to retire from the stage for some time after the operation on her vocal cords, but nevertheless she made an appeal to the audience by her singing and acting that, as Henderson says, was "irresistible."

By the bye, I was glad to see Henderson take a crack at the claque, which is becoming more and more an intolerable nuisance, not merely that it keeps up the applause for the artists, to produce so many calls before the curtain, but that at times it interrupts the singers and thus spoils some of their best effects.

Let me say a good word for De Luca's *Mercutio*, who sang the Queen Mab song so well that it was a pity he had to be killed soon afterward.

But why, in the name of common sense, did that good fellow Didur make up *Capulet* to look something like a superannuated Santa Claus? *Capulet* is supposed to be the father of a charming young girl of fifteen.

It is always a pleasure to listen to Rothier, who was the *Friar Laurence* on this occasion, one reason for this being that you can understand his French, which was a great deal more than you could with some of the others, except the talented Mme. Delaunoy, who sang the rôle of *Stephano*, the page.

Hasselmans' conducting of the opera deserves hearty praise. He subordinated that magnificent body of players in the orchestra so that you could hear the singers pretty nearly all the time, which with some of the Italian conductors you do not always do.

On one occasion there seemed to be a little difference of opinion as to the music between him and Gigli, for in one of Gigli's solos the orchestra ended a few bars ahead of Gigli, but these things will happen, especially on a first performance of a revived opera.

A great deal had been said about the new scenery and costumes, the scenery being painted by Urban, an artist and a master, but you know one can be too much of an artist sometimes. While Urban's scenes, especially the one showing the city of Verona, where our friends *Mercutio* and *Tybalt* got killed, were very artistic, they were so arranged that a great deal of what went on must have been out of the view of at least a third of the audience, for Mr. Urban did not realize that there is the big proscenium arch which obstructs the view of a very large portion of the audience seated near the arch, whether in the boxes of the swells or in the parquet or in the upper galleries among the gods and goddesses.

In the big ballroom scene in the first act Urban had cut off the left-hand side, where a good deal of the dancing at the ball given by the Capulet family took place. None of this could have been visible to at least a large portion of the audience on the left hand as you look at the stage. The same held true for the balcony scene which, while it was finely conceived and executed, must have been out of sight of a great many, all of which reminds me to tell you that when any of the action takes place much to the left or much to the right, it is out of the vision of a considerable part of the audience.

Do you realize that the good people in the parterre boxes; that is to say, boxes one, three, five and seven on the one side, or boxes two, four, six and eight on the other, only see just a little bit of the stage? They may hear what is going on, but they don't see it unless the principals and the chorus come almost down to the footlights, for their view of the stage is cut off by the aforesaid proscenium arch.

In the olden days the ball scene was given with the whole of the stage open, so that everybody could get a fair chance to see what was going on. I would suggest to Mr. Urban, therefore, that in future he does not alone consider the artistic possibilities of the scenery, but

give a little attention to the audience that has to look at it.

When I tell you that the people in the boxes I numbered can see so little of the stage, it will perhaps account for the fact that the ladies in these boxes are seen to turn their backs to the stage, the reason no doubt being that while they cannot see the stage, they can see the audience, and, let me not forget, can pose for the benefit of the audience.

We have German opera again, sung in German, and the town has not been set on fire. The German artists have been kindly received, though some of the critics do not appear to be very favorably disposed to the young German tenor, Curt Taucher, who unquestionably has merit. To tell the truth, it is not easy for our critics or even for the public, accustomed to the Italian and French tenors, to like a German tenor. His whole training, his delivery are so different from that of the Italians and the French that he is not appreciated except by the Germans and their descendants. Paul Bender, who sang *Hunding* in "Walküre," however, seems to have been received more favorably, which is not to be wondered at because the German baritones and basses come nearer to those of other nationalities in their method of singing and also in their action. The great point of difference between the singers lies with the tenors.

Deems Taylor of the *World* has had a run in with Walter Damrosch. The cause of the encounter was because Walter objected to some of the criticism of Richard Crooks, who sang so well recently at the performance of the third act of "Siegfried" with the New York Symphony. Walter said that some of the critics insisted that this young man must have had some experience on the German operatic stage. This is not so, says Walter, and he thinks the critics will be interested to know that the young man is only twenty-two and was a boy choir singer in New York before his voice changed to tenor, and he has never been in Europe and has only sung a Wagner part. Whatever Wagnerian traditions Crooks exhibited in the performance, Walter says he taught Crooks and he never found so apt a pupil.

Deems Taylor replies to this that the theory that the best way to train a Wagnerian singer is to bring him up on Wagner is about as plausible as the theory that the best way to prepare an infant for college football is to bring him up on steak. Too many young singers, says Deems, grow up on Wagner instead of growing up to him.

"If Mr. Crooks will take our advice—which he won't—he will not sing Wagner again in public until he is twenty-five years old," says Deems.

Reminds me of a story told of the great Lablache. He had a number of pupils, with one of whom he was very severe. This unfortunate one day broke down, threw the book of vocalizes at Lablache's head and exclaimed: "You let all the other fellows go out, sing at concerts, private affairs and make some money, and here you have kept me at these vocalizations," to which the great maestro replied: "You are even a bigger ass than I thought you were. I let the others go out and sing because they can get no further, but you have a great future before you. I have not taught you to sing a few arias or a rôle or two in opera. I have taught you how to sing. Now then, take up any song, any opera you like, and you will find that you will read and sing at sight such music as your voice is fitted for. The others are singers of a kind. You will be an artist. That is the difference."

Writing of Walter reminds me that he has been writing his memoirs in the *Ladies' Home Journal*, so he has gotten mixed up with the latest fashions and the best way to make cream puffs. In the course of these memoirs, Walter tells us that the profits of the first thirteen weeks of the Damrosch Opera Company, his first venture as owner and director, amounted to \$53,000, but the second season there was a loss of \$43,000, so all that he had left for the two years' work was \$10,000. That was a good deal of money to Walter at that time anyhow.

After the first season, it appears Andrew Carnegie, who was always very friendly to Walter, in fact built Carnegie Hall at his suggestion, said to him: "Walter, you have made a great success artistically as well as financially. Your profits have been enormous, but such a success rarely repeats itself immediately. You rightly divined the desire of the public for a return of Wagner

opera, but this current has drawn into it many people who have come from curiosity only to whom Wagner is still a closed book. Many of these will not come back another time. Be content to rest on your laurels and keep your \$53,000 intact." But Walter did not listen and that is why the \$53,000 dwindled to \$10,000. Still, as I said, that was a good deal of money for Walter and Wagner at that time.

To return to the run in between Walter and Deems. Walter came back at Deems by telling him that he had arrived at a stage of development at which he would rather hear Wagner excerpts in concert, or at any rate with his eyes shut, than surrounded by all the false realism and pinchback imitation of stage scenery and pasteboard properties. The music remains ever glorious and real and is the only thing that counts.

To this Deems replies very properly that Wagner was one of the greatest showmen the world has ever known, and if he wrote his music-dramas for the theater, it must have been because he wanted them acted as well as sung. So, says Deems, if Walter meant that he did not want to see "The Ring," for example, on the stage under any circumstances, he could not possibly agree with him. However, after seeing "Die Walküre" at the Metropolitan, Deems says he began to see what Walter was driving at, and that if he means that he does not care to see Wagner produced as he is produced in New York, he, Deems, can heartily second the motion.

Then Deems with inimitable humor describes what happened during the performance of "Die Walküre" in the way of the scenery and the action, in the course of which he says that when *Sigmund* pulled the sword out of the tree, he did it in such a manner as would surely have cut his shoulder open when the blade came out if it had been a real blade. And *Sieglinde* was chewing a coughdrop, says Deems.

Why do some of the critics refer to Beryl Rubinstein and also to Arthur Rubinstein, the pianists, as "Rubensteins"? It reminds me that this mistake goes back a number of years to the time when there was a certain Rubenstein, a poor peddler, who was confined in the jail in Brooklyn for the murder of his sweetheart. Being of the orthodox Jewish faith, he had plastered himself all over with holy inscriptions. Consequently, when the critics refer to the Rubinsteins, Arthur and Beryl, by the bye, they should be careful to print the names correctly. Otherwise people may think, those who have a memory, by the bye, that these two young artists are related to the aforesaid murderer, who shuffled off this mortal coil with the assistance of the law.

Mayor Lou Shanks of Indianapolis stationed four "cops" in the wings of the theater where Isadora Duncan danced. Their duty was to see that she wore clothes when she danced. Isadora said that it was a crime against art. The Mayor replied: "The guys who watch these classic dances call them artistic to fool their wives."

Incidentally, the fact that the police attended Miss Duncan's performance officially had the effect of crowding the house, for there is nothing, as was shown by some of the first performances of the Russian ballet, that will more attract the moral element in any community than the hope that something sufficiently bad will happen as to call for the intervention of the police, says your

Mephisto

Schönberg Protests Against American Performance

Arnold Schönberg is reported by his friends to have protested against the New York performance of his "Pierrot Lunaire" by the International Composers' Guild in January on the ground that the score had not yet been published. Mrs. Arthur Reis, executive director of the Guild, stated that the Guild had been advised that it was acting within its legal rights. A small score of the work had been published, she said, and was available to the public; while so far as she knew, rights of performance had not been reserved.

Boston Symphony Brings Ultraist's Music to New Yorkers

Monteux's Band Last of Symphonic Rivals to Enter Lists in Manhattan—Honegger's "Horace Victorieux" Given at First Matinée—New Symphony by Daniel Gregory Mason Played by Stransky—Schelling, Cortot, Rubinstein and Gerhardt Appear with Orchestras

THE coming of the Boston Symphony for the first two concerts of the series arranged for New York, was of salient interest in the concert halls of the metropolis last week. As their first novelty, Mr. Monteux's ensemble played an ultraist work by Arthur Honegger, one of the French "Six," called "Horace Victorieux," to the confusion of those who cling to old, accepted ideas of harmony and euphony. Berlioz's "Fantastic" Symphony had the place of honor on the other Monteux program.

An American Symphony, Daniel Gregory Mason's Op. 11, in C Minor, was given its first New York performance by the Philharmonic under Josef Stransky. Soloists with the orchestras included Ernest Schelling, pianist, who played Paderewski's A Minor concerto with the New York Symphony in the presence of the composer, who sat in a box; Arthur Rubinstein, pianist, and Alfred Cortot, pianist, both with the Philharmonic, and Elena Gerhardt and Mary Mellish, sopranos, with the City Symphony. The Philharmonic gave the second of its educational concerts in the Great Hall of the College of the City of New York. The City Symphony shifted its Sunday "pop" from the Manhattan Opera House to the Century Theater.

The Beethoven Association, at the second of its concerts, called upon five of its distinguished members, Arthur Rubinstein, pianist; Paul Kochanski, violinist; Willem Willeke, cellist; Florence Hinkle, soprano, and Coenraad V. Bos as accompanist, to supply the program. Outstanding among individual recitalists were Jacques Thibaud, violinist, returning after an absence of two seasons; Sergei Rachmaninoff, pianist, in his first New York recital this season; Frieda Hempel and Amelita Galli-Curci in song

programs. Marguerita Sylva presented a program somewhat off the beaten track which she called an "at home" recital.

Third City Symphony Concert

City Symphony, Dirk Foch, conductor; Elena Gerhardt, mezzo-soprano, soloist; Pelham Choral Club, Howard Barlow, conductor, assisting; Carnegie Hall, Nov. 27, evening. The program:

Overture, "Leonore," No. 3.....Beethoven
"Ständchen" for Solo Voice and Female Chorus.....Schubert
Mme. Gerhardt and Pelham Choral Club
Fragments from Ballet Music from "Rosamunde".....Schubert
Romanze from "Rosamunde".....Schubert
"Die Allmacht".....Schubert
Mme. Gerhardt
Symphony in C Minor, No. 1.....Brahms

In the third concert by the newly organized City Symphony, the same good points and the same bad ones noted at its former appearances again were evident. Mr. Foch's excessive sense of contrast, his extravagant crescendos and flamboyant use of brass, the larger instruments especially, seemed in no way moderated, but the tone of the strings, particularly the first violins, was very beautiful. There was little cohesion, however, between the sections of the string choir and in the "Leonore" Overture dire misfortune was avoided by a narrow margin only to overtake the orchestra completely in the prelude to the "Rosamunde" Romanze, when, after a couple of measures of utter dismay, Mr. Foch halted his men and began again. In "Die Allmacht" the orchestra dragged fearfully and also played too loud most of the time. The ballet music was given with considerable spirit and rhythm.

Miss Gerhardt sang charmingly. In the "Ständchen" she stood back stage, close to the chorus, and the ensemble was ideal. Of the chorus one can only say that it showed the most meticulous training, manifesting this in its tone color and instantaneous response to the conductor's baton. Much credit is due to Mr. Barlow for its excellence. In both the Romanze and "Die Allmacht" Miss Gerhardt exhibited consummate artistry as well as opulence of voice. The Symphony was interesting in parts, but it has been much better played. J. A. H.

Boston Symphony Begins Series

The Boston Symphony, Pierre Monteux, Conductor; Carnegie Hall, Nov. 30, evening. The program:

Fantastic Symphony, No. 1, in C.....Berlioz
Fantasia on a Theme by Thomas Tallis.....Williams
"Clouds" and "The White Peacock".....Griffes
"Stenka Razin," Symphonic Poem.....Glazounoff

Mr. Monteux, good Frenchman that he is, doubtless had his reasons for beginning the Boston Symphony's New York series with Berlioz's Fantastic Symphony, on Thanksgiving Day. It is a difficult work—difficult to listen to, but for those whose musical interests tend toward the historical it is worth a measure of strain on the attention once in a lustrum, which is about as often as it appears on programs of the metropolis. The once startling scoring still has some interesting marks of the lion's claw, but Liszt, Strauss and others have plundered most of what was of chief interest in this symphony in its day, even to the antics of the double basses.

For the remainder of Mr. Monteux's postprandial ministrations there were three varieties of latter-day music, none of them of a very vivid or compelling nature. The Vaughan Williams Fantasia, which Walter Damrosch made familiar to New York last season, has a fine old Tudor theme and contains much exquisite workmanship, but it eventually founders through the inability of the composer to let go. Exploitation at an unreasonable length tends to nullify the beauty of the first several re-statements of the theme. The two Griffes morceaux retain their charm for those who have found pleasure in this composer's post-Debussy impressionism, while others like it not at all. The Glazounoff tone-poem has been the subject of sufficient discussion before this to require comment now.

All that needs further to be said is that the orchestra played richly and well throughout the evening and that Mr. Monteux labored as one who saw a light that was denied to others in a manful effort to make the Berlioz work other than a weary revenant of a vanished and jejune era in the development of orchestral art. O. T.

Rubinstein with Philharmonic

The New York Philharmonic, Josef Stransky, conductor; Arthur Rubinstein, pianist, soloist; Metropolitan Opera House, Nov. 28, evening. The program:

"Leonore" Overture No. 3.....Beethoven
Piano Concerto No. 4, in G, Op. 58.....Beethoven
Mr. Rubinstein
Symphony No. 5, in E Minor.....Tchaikovsky
The Beethoven-Tchaikovsky program given by the New York Philharmonic, under Mr. Stransky's baton, at the Metropolitan Opera House on Tuesday of last week, bore something of an academic earmark. Academic at least was the effect of Beethoven's Concerto, No. 4, in which Mr. Rubinstein as soloist played with much finesse and brilliancy of technique, but on the whole not inspired. The concluding Andante and Rondo were feats of execution, and the soloist was accorded well-deserved applause. The orchestra betrayed a certain lack of unanimity in its contribution to this work not characteristic of its best performances. In the Tchaikovsky Fifth Symphony the organization found itself upon more familiar ground and delighted an attentive audience with a glowing and deft evocation of this work, most melancholy yet most popular. R. M. K.

An American Symphony

The New York Philharmonic, Josef Stransky, conductor; Carnegie Hall, Dec. 1, afternoon. The program:

Symphony, No. 1, in C Minor.....Mason
Symphonic Suite, "Scheherazade".....Rimsky-Korsakoff
Slavic March.....Tchaikovsky

Of the "Scheherazade" music it is sufficient to say that Mr. Stransky and his ensemble played it sumptuously. The Tchaikovsky March can be dismissed similarly with a line. Why it is not permitted to rest for a few seasons is a puzzle. But the Symphony of Daniel Gregory Mason, as an American work in ambitious form, requires more detailed consideration. As the performance given it bespoke care and zeal, the work presumably was heard under the most favorable circumstances. Certainly the juxtaposition of other compositions which have been played to the point of satiety was an advantage.

The Symphony was composed in 1913 and 1914, and was given its first performance by the Philadelphia Orchestra in 1916. It also has been presented in Detroit. Meanwhile, some retouching has been made by the composer, whose place as one of America's foremost musical

Beethoven Association Enlists Services of Noted Artists—Thibaud Returns After Absence of Two Seasons—Rachmaninoff Foremost of Piano Recitalists—Hempel and Galli-Curci Head Vocalists—Marguerita Sylva Gives "At Home" Recital—Other Concerts

educators needs no re-iteration. With no intent to belittle, the work can be described in a word as "professorial." Its material is amiable and agreeable, but lacks boldness as well as an individual voice. Though they tend toward Gallic impressionism, the methods employed are altogether law-abiding and conservative. There are indications throughout of a carefully prepared scheme or skeleton, worked out and filled in with technical precision and skill. There are "germinal motives" from which the chief themes are derived and developed, and the work is a clear exemplification of the "encyclic" form which has had the particular attention of some of the Frenchmen. But though variously stated phrases are pleasant enough, the composer has seemed timid in their use, hastening away from them to something else, as if he feared any prolonged exploitation would show them lacking in vitality and essential musical beauty. The result is to make them seem pointless. An English horn passage in the Andante brought momentarily a sense of tangible and definitive beauty, but only in the most fleeting way. A theme which the composer himself described as "unruly" (as quoted in the program annotations) might have been used to suggest pastoral tranquility in the music of the ultraists of the day. The Symphony does not lack in craftsmanship. It does lack character and strength. O. T.

Gerhardt with City Symphony

City Symphony, Dirk Foch, conductor. Elena Gerhardt, soloist, Town Hall, Nov. 29. The program:

Military March.....Schubert
Fragments from the "Rosamunde" Ballet Music.....Schubert
"Kindertotenlieder".....Mahler
Symphony in C Minor.....Brahms

The City Symphony at its initial concert in the Town Hall was fortunate in having the assistance of Elena Gerhardt, whose rare art is always an attraction for the discriminating. On this occasion her numbers were not calculated to display the great variety of

[Continued on page 36]

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New Choral Scores and Plays for Christmas

Publishers Issue Seasonable Works—Cantatas by H. Brooks Day and Bernard Wagenaar, Mystery Plays and Hadley's "Resurgam" on List—Three Suites for Piano—Original Compositions and Arrangements for Violin—Songs After the Greek—A Musical Oddity

By Frederick H. Martens



AMONG the latest works from the publishing houses are many seasonable productions. It is interesting to notice that of four choral scores for Christmas performance, two are based on old French *noëls*, and take the form of Christmas plays. The others are original compositions throughout. In one of the latter, H. Brooks Day, an American composer and organist who has contributed music of solid worth to the church service, has written "A Christmas Cantata" (J. Fischer & Bro.) for solos and chorus along good traditional lines, for practical service use. It has been written with routine skill; there is pleasing contrast of solo and choral movement, and a nice development of churchly themes.

Slighter, so far as length is concerned, is Bernard Wagenaar's "From Darkness to Light" (The John Church Co.). Within its thirty-one page limits—Mr. Day's more elaborate score runs to eighty pages—it secures well-planned effects by simple means (there is an effective baritone solo, and a pleasing pastoral arietta for soprano), and the choral close has a good, climactic swing. Neither of these cantatas is hard to sing.

In "The Nativity" (Oliver Ditson Co.) a little mystery play by Linda Ekman and Elizabeth Fyfe, the authors dramatize the Nativity legend for stage performance. In three scenes, showing respectively a street in Bethlehem, a field near Bethlehem, and the manger stable, and in fifteen musical numbers, solo and choral, adapted from old French *noëls* (and adapted with excellent good taste and discrimination in arrangement), the tale is told, with the aid of a Narrator and a cast of some nine principals—including the Slothful Shepherd—as well as angels, shepherds, village children, etc. In an accompanying libretto, hints are given for costumes and properties, and attention is called to the fact that the production may be as simply or elaborately staged as desired. It must be regarded as a most attractive variant of the usual Christmas score.

Another effective development of the same idea is "The Nativity" (E. C. Schirmer Music Co.), described as "a play, with music, for children," by Lorraine d'Ormeux Warner and Margaret Higginson Barney. While the score previously described allows for the introduction of adults into the cast, this last is essentially one for children. The first scene is a Judean landscape at evening; the second reveals the stable. *St. John, a Deaf and Dumb Boy, Joseph, Mary, the Three Kings, Three Shepherds* and a children's chorus make up the cast. Here, too, the music is based on old French songs, and the text preceding the music is accompanied by directions for costumes and performance and some excellent illustrations to that end.

An important addition to festival choral literature is Henry Hadley's "Resurgam" (Oliver Ditson Co.). Written for the semi-centennial of the Cincinnati Music Festival Association of May, 1923, is a score of imposing length—some 140 pages—perhaps not too much in which to sing subjects capable of such extended treatment as those of Birth, Life, Death and Re-birth, upon which Louise Ayres Garnett expatiates in a text which has its fine lines. Mr. Hadley, as always in his choral music, writes with great technical mastery, with facile invention and development of theme, and an apt contrast of moods. The breadth and sweep of the big choral numbers is well offset by the lyric quality of the solos. An

Interlude-Scherzo for children's voices (published also as a separate octavo number) deserves mention, and the piano solo accompaniment hints at a rich and florid orchestration. The performance of the work may be awaited with interest.

THE piano suite has departed widely, in the course of centuries, from the formal rules of its clavier ancestors. Two of the three new suites for the keyboard instrument which have recently come to hand again affirm the fact. The term suite no longer stands for a succession of contrasted dance movements; but merely supplies a group-label for a sequence of piano pieces more or less related to a central title, rather than a musical idea.

Robert Huntington Terry's "A Bermuda Suite" (H. W. Gray Co.) is a graceful development of this modern variant of the old form. Nine pieces, appropriately enough provided with verse-mottos by Thomas Moore, that old Hebrew poet Job, Shakespeare, Wordsworth, Coleridge and others, illustrate in attractive, pianistic and anything but mournful numbers poetic moods inspired by their island ambient. "Bermuda Beautiful," a high register largo melody with sustaining chords, written on three staves, is a species of tuneful, wordless Bermudian national air, one might say. The sound of the sea—the composer frequently indicates the use of the pedals to suggest the organ tone—echoes in such pieces as "By the Waters of Somerset," "Cathedral Rocks," and "Crystal Cave." In this last, a decidedly effective programmatic tone picture of the subterranean lake, with "a sound of distant bells and the tones of an organ as suggested by huge stalactites" the water does not boil, despite the prefatory quotation by Job, but flows broadly and sonorously. In these and the other pieces of his Bermudian suite one feels that Mr. Terry has reacted with genuine melodious sincerity to the enjoyable poetic impressions of his stay on the island. None of his nine compositions is especially difficult to play, though they all call for good taste in interpretation, and a proper employment of the pedals to insure their proper presentation. It might be mentioned that perhaps the most distinctly successful in the artistic sense, with a fine folk-tune quality to recommend it, is the two-page "Sunset at Sandy's Churchyard," in which the composer, to our thinking, has been most happy in drawing "from the shell," to quote the Rogers motto which precedes the opening measures, one of "a thousand melodies unheard before." An attractive work by a young American composer

of gifts, Mr. Terry's "Bermuda Suite" should make friends.

C. F. Waters entitles his three-piece work a "Suite in the Folk-Song Style" (London: Elkin & Co.—New York: G. Ricordi & Co.). Both the initial Adagio and the subsequent Andante are simply written, from a technical standpoint, but admirably musical. The final Allegro, in the style of a Bourrée, with its apt counterpoint and hearty dance swing, is worthy of one of Bach's own French suites. It is quite a delightful bit of music.

Our third new suite is French, written by Louis Vuillemin, the Paris critic and composer. It is his twenty-third opus and called "En Kerne'o" ("In Brittany"). (Paris: A. Durand & Cie.) Mr. Terry's suite is frankly melodious; Mr. Waters' embellishes the folk-song thread of his with an artistic use of counterpoint; M. Vuillemin's is very, very sophisticated and impressionistic. It begins and ends with march movements introducing the Breton bagpipe with shrill and, as he himself says quite truly, with "brutally rhythmical" effect. Original in its effects of piano sonority, and of fine breadth is a vibrant bell-chime piece, "Notre-Dame de Kérinec"—we fairly see the ancient chapel in the isolated plain of Finistère which he evokes in his music. A third march movement, "Sur la Route," is perhaps a trifle bare in its folk-wise melodic treatment. A lyric, "La Lande Rose," "Sous les Hêtres" and the humorous "Le Pêcheur en Goguettes" complete the tale of seven numbers included between these covers. Throughout the folk-song note, though present, has been subtilized.

NO violinist can possibly go short these days when it comes to novelties for his instrument. The mills of the gods may grind slowly, the presses of the music-publishers do not. And, strange as it may seem, the majority of this violin grist is of excellent quality. There are, for instance, five pieces by Paul Juon, one of the most original and gifted writers of original music for the violin. "Chant d'Amour," "Elegie," "Valse," "Chant du Berceau" and "Humoresque" (Carl Fischer) comprising together his Op. 72, are not meant for the amateur. They are difficult, rhythmically, technically, interpretatively. But they have a high quality of forceful and genial individuality which raises them above the average "pretty" violin piece. The fact that Gustav Saenger has edited them warrants their fingering and bowings. This same hall-mark of individual quality shows itself in the "Deuxième Caprice" (Vienna: Universal Edition) of Juan Manen, the Catalonian violinist who is to be heard in this country this season. A brilliant concert Allegro, with a cadenza—Juon, by the way, has an effective one in his "Chant d'Amour"—it has somewhat the style of a perpetual motion piece, and is distinctly bravura in type.

IT seems appropriate that so fine an old master of violinistic *bel canto* as Giovanni Battista Martini should have been selected for musical exploitation by two American artists. His "Sonata in D Minor" (Composers' Music Corporation), originally published "for John Fox, London, circa 1750, for two violins and a thorough bass," has been transcribed by Samuel Endicott for violin and piano, and edited by Albert Spalding. The piano part is delightfully expressed, and the whole work enjoyable to a high degree. The little Andante of the Sonata is exquisite, a bit of purest expressive melody. A more frivolous eighteenth century number is Albert Spalding's own "Gavotte Pompadour," put forth by the same publisher. Together with the graceful, taking little "Valse Staccato" (G. Schirmer), which Joseph Piastro-Borissoff has based on Ravina's piano "Etude Mignonne," it offers one of those spicy, piquant bits which set in relief the more serious numbers of a program. Arthur Hartmann gives us a new transcription, one beautifully made, of Grieg's "Albumleaf" (G. Schirmer), Op. 12, No. 7; and its publisher has also issued an "Air Varié," by Carl Lachmund, which allows first position players to feel—it is a brilliant caprice—that they are playing concert music in the first position. Finally, Spencer Dyke has arranged for violin and piano the Kashmiri song, "Pale Hands I Loved" (Boosey & Co.), from

Amy Woodforde-Finden's well-known cycle. The arrangement of the lush melody is nicely made and, no doubt, will be popular, but the air seems commonplace when set side by side with the exquisite Andante of the Martini violin sonata.

"LYRICS FROM THE GREEK" (Arthur P. Schmidt Co.) is the title given by Edward Ballantine to a set of seven individual songs. They are settings of lyrics translated from the tongue of Pindar and Sappho by Lilla Cabot Perry. Some, like the fine "Corinth" and the invocational "Aphrodite," are dramatic; others, "The Shepherd's Elegy," the tender little "To Kalé," "My Star" and "Neath This Tall Pine," with its flute-trills in the accompaniment, are more purely lyric. "Cypris," a short tone-picture of the "sea-born" city, is notably poetic. All Mr. Ballantine's songs have melodies which seem really to express their texts and their Hellenism is not merely one of title. The songs have genuine imaginative quality.

A MUSICAL ODDITY is the handsome volume of "114 Songs," by Charles E. Ives (Charles E. Ives), in heavy green pasteboard, with cloth back, splendidly printed on the best of paper. A heterogeneous accumulation of capriciously dissimilar units, many of these "songs" entirely escape comprehension. They may be valid and sincere from the composer's own standpoint. Side by side with simple, pleasing melodies like "Karen" and "Marie," we find combinations of vocal lines and piano accompaniment so inchoate that they appear as meaningless as would the language of the Troglodyte to the Broadwayite. The composer in many instances shows a keen sense of humor. Thus "In the Alley" is written "to help clear up a long disputed point: which is worse, the music or the words?" And "A Song—For Anything" has three sets of words: it may be presented as a love song, a Yale farewell song or a sacred song. This to point out "how inferior music is inclined to follow inferior words and vice versa." The volume is a musical curiosity and does not lack a certain interest when so considered.

New Music Received

PIANO

"Ten Little Tunes," "Six Easy Piano-forte Pieces," By Hannah Smith (E. C. Schirmer Music Co.). "Valse Noble." By Emile Spiliot (Geneva: Editions Ad. Henn—New York: Fine Arts Importing Corporation). "A Midsummer Wooing." By Walter Rolfe (The John Church Co.). "Valse Joyeuse," "Mélodie," "Scherzo," "Tarantella." By C. W. Krogman (G. Schirmer). "Outward Bound: Five Little Sea Sketches." By Alec Rowley (London: Winthrop Rogers, Ltd.).

SONGS

"A Merry Knight." By Kingsley Stanford (London: W. Paxton & Co., Ltd.). "Sometime." By Lee W. Lockwood (Boosey & Co.). "Lonely Hours." By Granville English (Carl Fischer). "A Triad of Songs." By Rupert Hughes (G. Schirmer).

"The Crucifixion" (Kansas City: N. C. Smith). An appealing Negro spiritual melody (Easter-tide plantation tune), by N. C. Smith, as an anthem for mixed voices.

READINGS WITH MUSIC

"The Path of the Sea," by George Posca; "Sweet Pea Bonnets," "Us Twins," by Frieda Peycke; "Lie Awake Song," by Amelia Josephine Burr (Clayton F. Summy Co.).

Mrs. Milligan Heads Federation's American Folk-Music Department

Mrs. Harold Vincent Milligan has been made chairman of the Department of American Folk-Music of the National Federation of Music Clubs. Mrs. Milligan has collaborated with her husband in his research work in the field of American folk-song, and has assisted him in the preparation of his program, "Three Centuries of American Music," which he has given in many parts of the country with Olive Nevin, soprano.

Phillip Gordon, pianist, and Elinor Whittemore, violinist, gave a concert in conjunction with the Ampico in the Central Methodist Church of Stockton, Cal., recently.

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Australia's Brave Struggle on the Path of Song

Antipodean Aspirants to Fame in Music Find the Straight and Narrow Way Strewn with Difficulties—Attempts to Establish National Opera Organizations Fail But Native Artists Find Honor Abroad—Young Composers Work Devotedly for Music in the Commonwealth

By VERONICA BEDFORD



THE CULTIVATION of music in Australia began to be seriously thought of only twenty-six years ago, when Professor G. W. L. Marshall-Hall came from London to Melbourne to act as director of the University Conservatorium of Music of that city.

Six feet of ungainliness was Marshall-Hall. Unmusician-like he wore his hair "jail-cropped," and scorning all the little feminine blandishments, the aestheticisms of the average musician, he entered the heart of musical Melbourne through the medium of an enthusiasm that burned in him to the day of his death.

Marshall-Hall was not a great conductor and his compositions were, bar for bar, but Wagnerian echoes. His lectures were generally a little of everything. Music may have been the intended theme, but Schopenhauer or other German philosophy, free love or even vegetable culture were bound to intrude. Hall had such a collection of enthusiasms, good and indifferent, that to him the long, coherent thought of genius was an impossibility. But he came to a country rich with latent talent, and he gave it a jumble of ideas, both vivid and new, and an orchestral concert once a week, and was to Australia as popular as the Pied Piper in the village of Hamelin.

Hall had greater popularity in Australia than any musician before him or any since. Adhering to the belief that no artist should be content merely to interpret, he started the first school of Australian composition, and so inspired many with the creative germ. With him writing was a daily habit; he composed operas, sonatas, chamber works and songs, and they all have a most remarkable similarity to Wagner and the then almost "new" Puccini.

In 1912 Hall presented his latest work,

"Stella," at Her Majesty's Theater, Melbourne, with Rosina Buckmann (now a famous London prima donna) in the name part, and the ovation received by the young singer at the close of the performance fired the impressionable heart of the composer to the great extent of making him dissatisfied with the small community of which he had long been the musical heart and soul. Marshall-Hall decided to take his opera to London. Many of his friendly colleagues, knowing the work was doomed to certain failure, endeavored to dissuade him, but the professor's only true greatness, his splendid enthusiasm, burned lively and bore him along with it.

Conservatories' Rise

At the Eastern Hill Conservatorium (an institution founded by Hall after his expulsion from the University some years before, on account of his having written some atheistic doggerel that offended) he left friend Fritz Hart in his place. Fritz Hart is still director of the Eastern Hill Conservatorium. A composer of unusual ability, an art critic and gentleman of culture, Mr. Hart is supported in his work by Dame Nellie

Plain speaking characterizes this summary of the musical situation in Australia by Veronica Bedford, daughter of the well-known Australian writer, Randolph Bedford. A student at the Melbourne and Sydney Conservatories, a critic on the staff of a Sydney Sunday newspaper, composer of an opera and other works, concert singer and member of the organization with which Frank Rigo made a venturesome attempt to establish a permanent opera in the Commonwealth, Miss Bedford writes with a comprehensive knowledge of her subject. She tells of musical developments in Australia in recent years and the difficulties which the student has to face.

Melba, who has founded the Conservatorium Singing School and graciously teaches the more promising pupils.

About six years ago New South Wales, the frivolous sister State, awoke to the fact that it also needed a conservatorium and immediately plunged into the business of erecting one on what had been the original site of the Government House stables. Sydney Government House is ideally situated in the Botanic Gardens enclosure. With all the dazzling beauty of the blue sky and harbor and the verdant hills, surmounted by great palms, tall trees and tropical plants, the little imported "social affairs" governor had a warm, wild splash of color at his back door.

Henri Verbrugghen, a Belgian violinist-conductor, was appointed director of the new, beautiful conservatorium. This conservatorium has been a boon to students of stringed instruments and helpful to the general public, inasmuch that regular weekly orchestral and chamber music concerts were established, at which were given the initial Australian performances of much new music.

Here in Australia two-thirds of the teachers of singing satisfy their consciences by passing on some spurious "method" or other. The most abused of these is the "Marchesi Method," and this because our own great Melba spent a year of study with Mathilde Marchesi in Paris. Thus every Australian student of singing possessing a book of Marchesi vocalizes as a "Marchesi Method" student—even when each succeeding note sounds like acute laryngitis. At one time in Sydney a very popular teacher of singing was a gentleman who could not sing. He was sufficiently tactful never to attempt it, but illustrated to his pupils just "how" they should sing by Vocalion records of great singers. As one little musician remarked, "For the proper interpretation of modern music a voice is not essential; atmospheric understanding is alone needed." However, at present in Melbourne, is one Theophilus Roberts, a teacher of singing, who does not deliberately kill voices. He has proved his original ideas on voice emission, becoming quite famous in Australia for his many recent successes in this direction.

On account of Australia's distance from the musical heart of things, she is constantly preyed upon by self-advertising frauds from over seas. A foremost Australian writer once remarked, "If you come from afar, lie boldly; there is no one to contradict you." In this wise many members of the Australian chorus earning a modest £200 a year can out-sing "imported" leads commanding £50 weekly, and any Australian musician, no matter how fine, is forced to play the



Photo by Mina and May Moore
Veronica Bedford

piccolo if an imported flute visits the orchestra.

Efforts for Opera

For some years Fritz Hart, Alfred Hill, Arundel Orchard and others have struggled to establish a National Australian Opera Company. Each of these gentlemen has written operas of some merit, and eight or nine years ago Hill and Hart engaged theaters in Sydney and Melbourne for the unique performance, in double bill form, of a small opera by each gentleman. The operas were well staged and good artists engaged, the main idea being to get public interest generally, and, eventually, government support. After a one-week season in Sydney and three nights of empty houses in Melbourne, the scheme had to be abandoned. Government support was not further pursued. The Australian National Opera League was local and, therefore, in its demands modest. And yet, two years later, Belgian-Scotch Henri Verbrugghen, hall-marked "All the way from Lunnnon," made the New South Wales Government play for him just any old tune. He imported a string quartet

[Continued on page 22]

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Wolfsohn Bureau and Music League Merge with Judson Concert Interests

New Contract, Signed in New York This Week, Extends Scope of Organization Recently Effected by Concert Management, Arthur Judson and Associated Musical Bureaus—United Agencies Control Bookings of More Than Forty Leading Artists—Statement Gives Aims of Combination

THE Wolfsohn Musical Bureau, the Music League of America, Inc., and Concert Management Arthur Judson and the Associated Musical Bureaus of America, Inc., controlling among them the bookings of between forty and fifty of the leading musical artists now before the American public, have just formed a new combination, uniting and consolidating their forces and businesses for the stated purposes of bringing about greater efficiency and instituting various economies.

The business offices of the three agencies in New York are to be consolidated, thus reducing overhead expenses for rentals, office help, and the like by about two-thirds of the total now paid by the three separately. The official statement of the merger, given out at the office of Arthur Judson, on Tuesday, Dec. 5, says:

"By the terms of an agreement entered into yesterday by and between the Wolfsohn Musical Bureau, and the Music League of America, Inc., and Concert Management Arthur Judson, and the Associated Musical Bureaus of America, Inc., a combination has been effected which is destined to exert a constructive influence of the widest possible character on the concert-giving industry of the United States and Canada.

"First: It will be constructive to the music artist.

"Second: It will be constructive to the local managers.

"Third: It will be constructive to the general welfare of the concert-giving business.

"The agreement provides that the Wolfsohn Musical Bureau, and the Music League of America, shall act in two capacities:

"First: To secure music artists and organizations, and place them at the disposal of Concert Management Arthur Judson and the Associated Musical Bureaus to be booked.

"Second: To approve and co-direct the entire policy and operation of the aforesaid bookings.

"Under this agreement (which con-

centrates and solidifies the recent combination of Concert Management Arthur Judson and the Associated Musical Bureaus) the Wolfsohn Musical Bureau is to have transferred and assigned to it all contracts for the engagement and management of artists and musical attractions now under the control of the Judson Management.

Wolfsohn Bureau to Secure Artists

"Thus, in effect, the Wolfsohn Musical Bureau will produce music artists and organizations. Save in New York, Boston, Chicago and Philadelphia (where the Wolfsohns will continue to book direct), the artists and organizations, for whose services the Wolfsohn Bureau contracts, will be booked through Concert Management Arthur Judson and the Associated Musical Bureaus—but always under the supervision of the Wolfsohn Bureau.

"The Wolfsohn Bureau will thereby be enabled to devote itself exclusively to securing the artists it considers most suitable for concert-giving needs—excepting that it will book direct its artists in the four cities above mentioned.

"Concert Management Arthur Judson and the Associated Musical Bureaus will devote their efforts exclusively to booking the artists and organizations which are under the management of the Wolfsohn Musical Bureau and the Music League of America.

"Such an arrangement will make for the preservation of the fullest rights and interests of those artists now under the management of the Wolfsohn Bureau and the Music League; it will insure to all local managers a continuance of those business relations which have existed between them and the Wolfsohn Bureau and the Music League, and it will provide for equal preservation of the rights and interests of those artists who are to be transferred from the Judson Management to the Wolfsohn Bureau.

The amalgamation of the Wolfsohn and Music League interests with those of the Judson Management and the Associated Bureaus makes possible vast betterments for the artists and local managers. The Wolfsohn organization is admittedly unique. Working in conjunction with the Associated Bureaus (which numbers seven bureau members,

each of which is to put into its territory the ablest sales force obtainable—to be directed by the Judson Management, subject to the approval and supervision of the Wolfsohn Bureau), the Wolfsohn Bureau and the Music League can and will contribute a vital factor in attaining the constructive ends aimed for in the recent Judson-Associated Musical Bureaus combination."

Seek to Stabilize Industry

"We have taken this step," said A. F. Adams of the Wolfsohn Musical Bureau, "because we foresee in the outcome a distinct stabilizing of the concert-giving industry in this country. We expect, through the arrangement, to be able to render a better service than ever to Wolfsohn and to Music-League artists, and to local managers as well, whose interests are ever our own. And we shall see to it that every new artist and attraction which comes under our management, and every new local manager-client secured by the Judson Management and the Associated Musical Bureaus secures like consideration."

Arthur Judson, speaking for himself and his partners, Mrs. Adele G. Yarnall and Milton Diamond, and also for the Associated Musical Bureaus of America, said:

"It is most gratifying to have effected the new arrangement, and the participation in the way explained, of the Wolfsohn Musical Bureau and the Music League of America, insures the objects affecting the welfare of artists, local managers and the concert business in general.

"The business has become too highly competitive because of increased expenses in every direction. For one thing, this new arrangement by making possible a more economical and logical routing will be able to provide more artists at less cost to the local manager and a greater return to the artist himself.

"We are not organizing to create big business. We are not organizing to fight anything or anybody, or to foster any destructive element. We are organizing to help every constructive element. We are organizing to help the local managers throughout the country, but not to help local managers to cut the throats of other local managers. We aim to help the public, to serve it better, and to help the artists. We hope to cut down the cost of artists to the local manager and the public, but also to benefit the artists by providing more engagements closer together, by cutting down their expenses of all kinds, and assuring to them a greater prosperity—more money in the aggregate for themselves after their expenses are paid.

"Other economies will be effected by eliminating the expenses of too many

men on the road, and by the consolidation of our New York offices resulting in cutting down the overhead for office upkeep by about two-thirds.

"We have simply formed a private combination for efficiency in booking and for more economical management in every possible way. We have no designs on anybody's business. We are out to help the local manager, the artist, and ourselves. The step has been made necessary by the increasing costs of the business. That increasing cost is why about forty per cent of the whole concert business dropped this year. The new arrangement will start to function as soon as possible after Jan. 1, when the new booking season begins.

"The contract is for a period of ten years, with a renewal option for a similar period. The operation of the contract begins with the season of 1923-1924."

The offices of the Wolfsohn Musical Bureau and the Music League of America are to be consolidated with those of Concert Management Arthur Judson in the Fisk Building, New York.

GUILMANT ALUMNAE MEET

Greet Dr. Carl and Hear Reading of "Mefistofele"

A dramatic reading of Boito's "Mefistofele" was an interesting feature of the meeting of the Alumnae Association of the Guilman Organ School held on Dec. 4 in the chapel of the First Presbyterian Church of New York.

An enthusiastic greeting was given to Dr. William C. Carl, director of the school, by the visiting members when he was presented by J. Watson MacDowell, president of the Association.

Dr. Carl introduced Gertrude H. Hale, secretary of the alumnae, who gave a lucid exposition of the opera. She was assisted by Bertha Hackman, soprano, and Ernest Burkhardt, tenor, who provided vocal illustrations.

Officers of the association are Philip Berolzheimer, hon. president; J. Watson MacDowell, president; Hugh James McAmis, vice-president; Grace Leeds Darrell, second vice-president; Gertrude H. Hale, secretary, and Willard Irving Neomis, treasurer. About eighty members were present.

W. Spencer Jones Seriously Ill

W. Spencer Jones of the New York managerial firm of Haensel & Jones, is in the Post Graduate Hospital, suffering from a complication of diseases. His condition is regarded as very serious.

Facts of American Music

(No. 2)

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GANNA WALSKA

(Lyric Soprano)

UNDELETED AND UNEDITED CRITICISMS OF FRENCH AND ENGLISH PRESS—PROOF OF THE SUCCESS OF HER RECENT CONCERT TOUR OF TEN CITIES THROUGHOUT FRANCE

STYLE

She has also been engaged by the Pasdeloup Orchestra to sing Beethoven's Ninth Symphony under the direction of André Caplet

CHICAGO TRIBUNE,
PARIS, OCTOBER 22, 1922.

TOULOUSE HEARS MADAME WALSKA SCORE SUCCESS

Crowded Audience
Applauds Her
Warmly

BY IRVING SCHWERKE

(The Tribune Foreign News Service)

TOULOUSE, Oct. 22.—I had the pleasure while in Toulouse over the weekend of hearing Mme. Ganna Walska's concert in this interesting town. In spite of bad weather, enough music lovers came out completely to fill the Salle Rouget, one of the quaintest concert halls imaginable, with its dusty walls, candelabra, old engravings, and busts of composers.

Mme. Walska's Toulouse appearance is a success to her credit. She sang classical, romantic, and modern songs and in all of them pleased her listeners.

Calls Personality Into Play.

In addition to her vocal accomplishments, she has a lot of personality which she does not hesitate to use.

She sang two songs from Mozart—one from "L'Enlèvement au Sérail," the other from "The Marriage of Figaro." Both were stylistic renditions.

The selection from Rimsky-Korsakoff's opera, "Le Coq d'Or," which Mme. Walska sang in Russian, and "Oh, Ce Parfum d'Enfance dans la Prairie," by Charles Bordes, concluded her second group and showed her quite as much at home in that kind of music as in that of more classical bend.

André Caplet's "En Regardant Ces Belles Fleurs" was received with enthusiasm.

No Signs Of Nervousness.

If Mme. Walska was nervous at any time during the concert, she was the only person who knew it, for the audience could have discovered no such indication.

Mme. Walska was assisted by Mme. Moreau-Leroy, pianist, and M. Marechal, cellist. Mme. Moreau-Leroy played the accompaniments and also a group of solos by Enesco, Debussy and Albery. She played interestingly and convincingly and was well received.

JULES DAIBER
(Exclusive Management)

VOICE PERSONALITY

Madame Walska's appearances is a success to her credit. She sang classical, romantic and modern songs and in all of them pleased her listeners.

Toulouse, October 22, 1922.

Madame Walska had a splendid reception by a full house, being warmly applauded in the various numbers of her program. Everyone admired the sweetness of tone and the power of Madame Walska's singing and the verve with which she attacked the most difficult passages of the selections.

Paris, New York Herald, October 18, 1922.

Mme. Ganna Walska scored a great success in her concert before a fashionable audience here. Her voice was clear, her rendition of Enesco's "Toccata," Debussy's "Reflets dans l'Eau" and Gounod's "Ave Maria" in particular, won enthusiastic applause.

Paris, Chicago Tribune, October 12, 1922.



Programs will include classical numbers of Mozart, Bach and Handel, also operatic airs from Lakme, Rigoletto, Traviata, Romeo and Juliet, Coq d'or, Manon, as well as songs in Polish, French, Russian, English, German and Italian.

DATES AND CITIES ALREADY BOOKED

Jan. 15th to Feb. 1st—New York, Baltimore, Washington, Philadelphia, Boston, etc.

Feb. 1st to Feb. 15th—Elmira, Buffalo, Detroit, Cleveland, Chicago, Milwaukee.

Feb. 16th to Mar. 3rd—Memphis, Greenville, Birmingham, Palm Beach, Jacksonville and New Orleans.

Mar. 4th to April 1st—Open time still available.

Knabe Piano

GRACE

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DICTION

THE NEW YORK HERALD,
PARIS, OCTOBER 13, 1922

Ganna Walska Opens Tour Here

Wife of H. F. McCormick Warmly
Applauded by Large Audience
at Tours.

(Special to the Herald.)

TOURS, Tuesday. — Mrs. Harold F. McCormick, well known in the operatic world as Mme. Ganna Walska, who is now on a concert tour in the French provinces, made her début before the French public at the first concert of the series here last night in the Salle des Conférences. Mme. Walska had a splendid reception by a full house, being warmly applauded in the various numbers of her program, particularly in Claude Debussy's "Reflets dans l'Eau" and in Léo Delibes' "L'Air de la Forêt."

Everyone admired the sweetness of tone and the power of Mme. Walska's singing and the verve with which she attacked the most difficult passages of the selections. The singer wore a light-blue dress, décolleté, with a deep V at the back and ornamented with pearl and diamanté embroidery. Her jewelry comprised a triple string of pearls.

Mme. Walska will be heard in ten different towns of France. After the completion of her tour she will give a grand concert at the Paris Opéra.

CHICAGO TRIBUNE,
PARIS, OCTOBER 17, 1922.

MME. WALSKA WINS CRITICS' PRAISE

(The Tribune Foreign News Service)

TOURS, Oct. 17. — Mme. Ganna Walska, wife of Mr. Harold F. McCormick, scored a great success in her concert before a fashionable audience here last night.

Her voice was clear. Her rendition of Enesco's "Toccata," Debussy's "Reflets dans l'Eau," and Gounod's "Ave Maria," in particular, won enthusiastic applause. She did not display the slightest trace of nervousness.

"I am happy to be known here only by my work," said Mme. Walska to The Tribune's correspondent. "I only hope that some day I shall be appreciated as much in Chicago."

Mme. Walska will not use the name of her husband on her tour through the center of France, which now takes her to Limoges and other important cities.

Comment of the Tours newspapers this morning was highly eulogistic. Mme. Walska being called a great prima donna by all the critics.

Aeolian Hall
New York City



WEEKLY SURVEY OF EUROPE'S MUSIC



Paris Hears Many Beethoven Symphonies

PARIS, Nov. 25.—It is beginning to look as though the movement in favor of a frequent hearing of the symphonic works of Beethoven were going to result in the exclusion of the symphonies of the other great masters. Probably, later on, there will be a revival of Haydn, then Mozart and the others, and by the time our children are of age the turn of the moderns will come! Be that as it may, the Fifth Symphony had recently a superb performance by Philippe Gaubert at the Conservatoire. At the same concert Ernest Schelling played the F Minor Concerto of Chopin, almost a new experience for many of his auditors, as the concertos of this master have been considered almost on the index along with those of Mendelssohn and Weber. However, Mr. Schelling gave an excellent performance of the work.

At the Concerts Colonne Mr. Pierné played the Second Symphony of Beethoven, its first hearing this season, and at a later concert the "Eroica." At the first of these concerts the soloist was Roland Hayes, the American Negro tenor, who created an excellent impression with an air from Handel's "Semele" and "Am Stillen Herd," from "Meistersinger." Two numbers by Lekeu, a Fantasia on Angevin airs and "Ramuntcho," were of considerable interest, the latter being founded upon Basque melodies. Reynaldo Hahn's "Etudes Latines," orchestrated by the composer, had their first hearing in this form, the singer being Mme. Mazzoli. Alfredo Casella's "A Notte Alta," which had its world premiere in America last season, created considerable divergence of opinion at its recent hearing, with the composer playing the piano part, some of the critics finding it interesting and others according it a somewhat chilly reception on account of its obscurity of purpose.

No novelties have been given at the Concerts Padeloup, but Luba Nimidoff sang with taste a group of songs by

Moussorgsky and E. Robert Schmitz played the piano part in Liapounoff's Rhapsodie for piano and orchestra.

Alexander Gretchaninoff made his first appearance in Paris in a recital of his songs, which he played for Tatiana Makushina. The program included many songs of the composer never heard here before, some of which were of high interest and others less so.

Sergei Koussewitzky, in the final program of his first series of concerts at the Opéra, gave a splendid performance of the Ninth Symphony of Beethoven. The soloists were Yvonne Gall, Mme. Sadoven and Messrs. Alexandrovitch and Ivantzoff.

At the Opéra repetitions have been given of "Castor and Pollux," "Boris Goudonoff," with Aquistapace in the name-part; "Grisélidis," "The Magic Flute" and "Meistersinger."

More phonograph records of contemporary artists have been deposited in the sealed vaults beneath the opera house. The latest include records by Caruso, works of Saint-Saëns and several solos by Renée Chemet, the violinist, who appeared with the New York Philharmonic last season.

The Comique has presented "Navarraise," "La Habañera," "Pelléas," "Le Jongleur," "Tosca" and "Marouf." At a recent performance a panic was narrowly avoided by the *chef d'orchestra*. An odor of fire filled the auditorium and numbers of the audience started for the doors. The conductor stopped the performance and played the "Marsellaise," all of the singers on the stage immediately taking part and the audience calming down at once. Firemen found that there was nothing seriously wrong.

In honor of the King and Queen of Holland and the opening of the Exhibition at Amsterdam, a concert was given on the Eiffel Tower and broadcasted to Holland by radio. Henri Albers sang the Dutch National Hymn and Gerard Hekking, among other artists, played cello solos.

for violin; and Bach's Concerto in D Minor and Mozart's in E Flat, both for piano. Busch played the violin and conducted excellently, and equally fine was the piano playing of Rudolf Serkin. Two masters of the bâton were Rudolf Siegel, who conducted Berlioz's "Fantastique," and a Rumanian, Jonel S. Patin, who conducted Brahms' First, in recent concerts. Zimbalist was markedly successful in recital. Michael Raucheisen, making his farewell appearance in a chamber music concert, was greeted with enthusiastic and richly deserved applause.

New Belgian Opera Acclaimed at Première in Antwerp

ANTWERP, Nov. 25.—Through the initiative of Mr. Coryn, director of the Royal Opera, "The Emerald Road," a new work by Auguste de Boeck, the libretto by Max Hautier, founded on the novel of the same name by Eugene Demolot, was recently given. The action takes place in the Seventeenth Century and is divided into four acts and five scenes entitled, "Vocation," "Suffering," "Passion" and "Redemption." Mr. de Boeck's music is harmonious according to modern ideas and his melodic sense is unusual, although he does not permit it to absorb the entire interest in the score. Among the most noteworthy numbers were the Berceuse in the first act and the Alleluia in the second, the latter being magnificent. The settings by Mr. Dubosc were fine in every respect, and the orchestra, under the bâton of Mr. Deveux, played splendidly. The leading rôles were assumed by Mmes. deCary and Nordier and Messrs. Legrand, de Lay and Plaubeu. The work was a triumph for its composer and author as well as for the singers.

Bach Festival in Breslau

BRESLAU, Nov. 25.—The tenth German Bach Festival, held for three days in this city, was highly successful in many ways. Both the Festival itself and the performances were not too long, and more variety than usual was achieved by the introduction of works of Heinrich Schütz, Johann Christoph Bach, Schein, Buxtehude, Pachelbel, Bruhns and Monn. The recently discovered wedding cantata of Johann Sebastian Bach, which was to have been given its first performance at the Festival, had to be given up because of the illness of one of the soloists. However, his "Trauerode," other choral works, selections from the Well-Tempered Clavichord, the B Minor Suite, with Mr. Tschirner playing the flute; the D Minor Cello Suite, with P. Grümer; the E Major Violin Concerto, played by O. Busch; the fourth Brandenburg Concerto and other works were played. Lotte Leonard was another soloist and Reimann played the organ. Dr. G. Dohrn was the conductor.

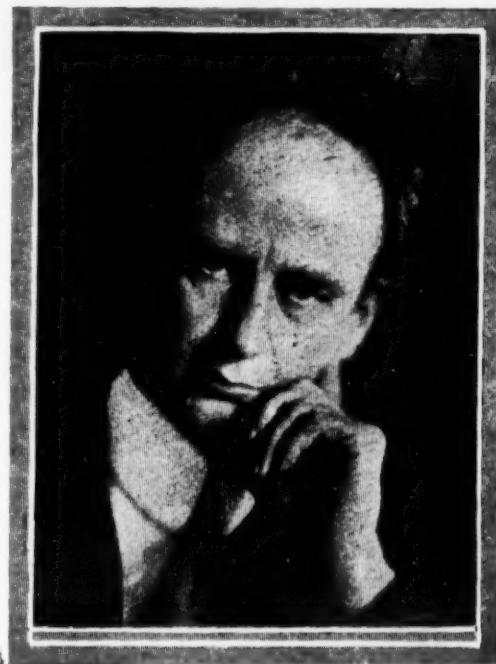
Smaller Audiences at Vienna Opera

VIENNA, Nov. 25.—It is being noticed that audiences are decreasing at the Opera. The foreigners are no longer here, and the residents are not attracted by the repertoire and the high prices. A revival occurred recently of "Scheherazade," with Miss Pfundmayer and Mr. Fränzl as chief dancers, and "Barber of Bagdad," a pure delight, with Richard Mayr, Miss Anday, Elisabeth Schumann and Mr. Maikl in the cast. Mr. Mayr was particularly fine in his humorous part. Leo Slezak dominated the stage in a performance of "Aida," which introduced in the title rôle a Miss Flesch, a young singer from Budapest, who disclosed genuine vocal and dramatic gifts. Vasa Prihoda excited amazement recently with his prodigious technique. Another fine violinist, Josef Szigeti, played the Brahms Concerto at the second concert of the Concert Association. Chester MacKee, an American, was not very successful as conductor, his tempos suggesting the phrase, "Time is money." Alfred Grünfeld played delightfully in a conventional program under the auspices of the Male Singers' Society. The second concert of the Rosé Quartet introduced successfully a new work by E. R. von Reznicek.

PARIS.—The ashes of Chopin, which have rested in the cemetery of Père Lachaise since his death in 1849, are to be taken to Poland for interment there.

Wilhelm Furtwängler

Arouses Interest with Gewandhaus Orchestra



Illustrated Zeitung
Wilhelm Furtwängler, Conductor of the Leipzig Gewandhaus Orchestra

LEIPZIG, Nov. 25.—At the third Gewandhaus concert Wilhelm Furtwängler created a profound impression with a new symphony by Max Trapp, a work of inspiration and skill. The fourth introduced a violin concerto by Fritz Busch, played by the composer, Furtwängler leading the orchestra in a splendid performance of a Handel Concerto and works by Reger and Strauss. At the fifth, Liszt's "Faust" Symphony was played. The Male Chorus gave excellent account of itself at a recent concert under Martin Gebhardt, a guest conductor. Efreim Zimbalist received appreciation for his art and musical intellect. A young American to make a favorable impression was Ruth Klug, pianist.

New Director of Munich Opera Gives Notable Performances

MUNICH, Nov. 25.—Hans Knappertsbusch, the new director of the National Theater, is meeting with approval in his many activities. He conducted a new production of "Königskinder" with authority and excellent perception of its values. The performance, which enlisted the services of Hermine Bosetti and Fritz Krauss in the chief juvenile parts, was delightful. Another excellent performance was that of "Magic Flute," in which Elizabeth Feuge of the Dessau Opera appeared as guest in the rôle of *Pamina*, displaying a beautiful voice and unusual dramatic powers. Mr. Knappertsbusch has also found time to give Beethoven's *Missa Solemnis*, confirming the excellent impression which he has made as a conductor. A Stravinsky program at a morning concert at the City Theater provided few thrills, presenting only the First Symphony in E Flat, "Fireworks," and songs sung by Luise Willer. A recent novelty was H. W. von Waltershausen's "Richardis," a mystery drama which enlisted the services of soloists, chorus and orchestra. Those heard in concert include Zimbalist, Dohnanyi, Artur Hartmann, Carl Friedberg, Alfredo Casella and Rudolf Polk. The Munich Concert Association, whose existence is threatened, was heard in an opening program of classics under the bâton of Siegmund von Hausegger.

LEIPZIG.—Max Ettinger's opera, "Judith," which had its world premiere recently at Nürnberg, will be given this winter here, in Hamburg, Gotha, Düsseldorf and Dortmund.

DRESDEN, Nov. 25.—Mary Würm, a pupil of the late composer Humperdinck, has completed an opera called "Die Mischuldigen," which is scheduled for a world premiere at the Leipzig Opera early this season.

MUNICH, Nov. 18.—A new monograph on Anton Bruckner by Hans Tessen was published here recently. It is a comprehensive work and a valuable addition to the literature on Bruckner.

Long Queues in London When Melba Returns

LONDON, Nov. 25.—Despite one of the worst fogs of the season, long queues waited for hours at the various doors of Albert Hall to hear Dame Nellie Melba at her reappearance after eighteen months' absence, and many persons were still there when the concert was half over, in the vain hope of getting in. Wilhelm Bachaus, the pianist, who was also on the program, was well received, but the chief interest of the afternoon centered in the Australian diva. Despite the fact of an undeniable loss of youthful freshness, her voice still retains its "grand manner," and the "Spinning Song" and the "Jewel Song" from "Faust" were exquisitely sung, and as encore to these "Addio senza Rancor," from the third act of "Bohème," created a furore.

Sir Henry Wood re-discovered Mendelssohn at Queen's Hall when he presented the "Italian" Symphony, the playing of which as well as the work itself amply justified its inclusion in the program. Myra Hess, in Bach's delightful D Minor Concerto, was a complete delight.

On a program composed of works by Beethoven and Tchaikovsky the Lener Quartet played a Serenade for two violins and viola by Zoltan Kodály. The

work had a certain interest in view of unusual effects attempted, but many of these, according to one of the critics, degenerated into mere "stunts."

Under the auspices of the Pianoforte Society, Harold Bauer was recently heard in recital, achieving an unqualified success. The diversity of his program, ranging from Beethoven to Debussy, was universally commented upon, especially as the pianist seemed at his best in both styles.

Bach's B Minor Mass had an excellent performance under Kennedy Scott in Queen's Hall. The choruses were sung by the Philharmonic Choir and the basis of the orchestra was the Euterpe Players, trained by Mr. Scott. The soloists were Dorothy Silk, Lillian Berger, Margaret Champneys, John Adams, Clive Carey and Leonard Rogers.

Recitals this week have been brought forth by Edna Iles, a young pianist from Birmingham; Jacques Van Lier, a Dutch cellist; Dirk Schafer, pianist; Dorothea Webb, soprano, and Maurice Cole, pianist.

A tablet in honor of the pupils of the Royal College of Music was recently unveiled in the entrance hall. Vaughan Williams' setting of "For All Thy Saints" was among the vocal numbers sung.

MANCHESTER, Nov. 25.—The Viola Sonata of Granville Bantock, with the composer at the piano, was the novelty of a recent Mid-Day Concert here. Arthur Kennedy, a fine artist, played the viola part in distinguished fashion. The work is impressive and filled with a delightful rhythmic sense and occasional flashes of rare humor, encompassed by Irish jig tunes. On the same program Mary Ogden, soprano, was assisting artist.

MUNICH, Nov. 18.—A small orchestra from the National Theater under Adolf Busch furnished a perfect accompaniment for Bach's Brandenburg Concerto in G and Mozart's Concerto in G, both

NAPLES, Nov. 25.—The first concert of the Società del Quartetto was given this evening by Alessandro Longo, Vincenzo Cantani, Salvato Salvatore Scarano and Sergio Viterbini. The December concert will be given by the cellist Onorina Semino, who has just returned from a triumphal tour of Germany and Switzerland. Tina Filippini will also be heard and the Capet Quartet of Paris. Between January and April Moritz Rosenthal will be heard twice, the pianist Lyonnet twice and Serato and Consolo each once. Giuseppina de Rogatis will give a joint recital with the pianist Nina Borrelli. Other artists are to be announced later.

CRITICS UNANIMOUS IN THEIR PRAISE OF "THE APOCALYPSE"

The \$5,000.00 Prize-Winning Dramatic Oratorio

THE STORY BY PAULINE ARNOUX MacARTHUR
and HENRI PIERRE ROCHE

THE MUSIC BY
PAOLO GALICO

Which Was Given Its First New York Presentation November 22,
1922, in Carnegie Hall

Under the Direction of Albert Stoessel

W. J. HENDERSON in the *New York Herald* Nov. 23—

"The Oratorio Society, Albert Stoessel conductor, gave the first concert of its fiftieth season last evening at Carnegie Hall. The occasion was made especially noteworthy by the first performance in New York of Paolo Gallico's dramatic oratorio, 'The Apocalypse,' a composition which won the \$5,000 prize recently offered by the National Federation of Music Clubs. In producing this work the society has kept to its continued policy of presenting compositions by both classic and modern composers. The libretto, based upon portions of the Books of Revelation and Daniel in the Scriptures, is by Mrs. Pauline Arnoux MacArthur and Henri Pierre Roche. There are four parts, a prologue entitled 'Belshazzar's Feast,' 'Armageddon,' 'Babylon' and 'The Millennium.' The dramatic situations in the story, as will be readily seen, offered the composer tremendous scope for musical portrayal. Belshazzar's feast, 'the handwriting on the wall,' the story of Cain and Abel, 'a woman sitting on a scarlet beast,' and finally the Millennium prophecy—and I saw a new heaven and a new earth—are some of the suggestions found in the text.

"The forces employed in the performance were on a large scale. To accommodate them the stage had been extended into the hall. The chorus of 225 voices was assisted by the New York Symphony Orchestra. The work is worthy of more consideration than it can receive after one hearing. The graphic imposing, and often very good libretto, has not awed the composer. He has grappled with his gigantic task, and come through with his task well on his feet. His treatment of his score lies very near Wagner, and not far from Strauss. The themes of the orchestra and their development form the best part of the work. The solo parts are often weak, but the choruses stand out in a dramatic light. The style is largely operatic. The 'Chorus of the seven vials,' for instance, is in good oratorio spirit. The score, which is not too long drawn out, was splendidly produced, as a whole, and Mr. Stoessel shared the enthusiastic applause with the composer. A brilliant audience filled the auditorium."

H. E. KREHBIEL in the *New York Tribune* Nov. 23—

"Good choral singing was the feature of the Oratorio Society's first concert, where 'The Apocalypse,' Paolo Gallico's much-heralded oratorio, was eventually revealed to a large audience last night at Carnegie Hall. There was no lack of hearers, no shortage of applause, while the quality of the performance reached a high average; whereby the evening can be considered a success. Mr. Gallico showed that he knew his orchestra, and even more, his chorus. The spirit was distinctly latter-day, with many touches suggesting contemporary composers. Some of the orchestral interludes, such as the Bacchanale Dance of Belshazzar's Feast, or the triumphal march of the Babylon section, were effective; but the choral passages were the best. That Mr. Gallico could write choral polyphony was shown in the eight-part 'Seven Vials' chorus, and he could also lead up to climaxes and score with masses of sound. The chorus was admirable in strength and quality of tone, in expression and shading, responsive to the vigorous leadership of Albert Stoessel; it recalled Handel in a 'Hallelujah' number. The participants, including the composer, were warmly received."

H. T. FINCK in the *New York Evening Post* Nov. 23—

"... The best effects are in the last part, where the chorus and orchestra, reinforced by the organ, rise to a superb climax. Since the 'Apocalypse' is more symphonic than vocal, the orchestra had the center of the stage almost continuously. There was some excellent work by the chorus, notably in the number dealing with the 'Seven Vials' (and that, of all, was most in true oratorio style), which is a brilliant example of part writing."

RICHARD ALDRICH in the *New York Times* Nov. 23—

"The oratorio is in four parts: A prologue, 'Belshazzar's Feast,' 'Armageddon,' 'Babylon,' 'The Millennium.' There is a Narrator, whose words are Biblical. The solos and choruses are selected from Holy Writ, partly from the Book of Daniel, but mostly from the Book of Revelation. The connecting text is the work of the two authors named. That they had an ethical purpose in writing the oratorio is indicated in the preface, where it is said that an oratorio of this character seems especially fitting at this time, 'when the world is beginning to realize that working of cause and effect in the spiritual world which is called prophecy.'

"Nevertheless, even in oratorios so inspired, there must be a consideration of the means employed. The text may remind some of the texts of many of Bach's cantatas in which the difference between Luther's translation of the Bible and Picander's verse is so noticeable. The attempt has been made to present this dread subject in a picturesque way, to elucidate and develop the Biblical texts chosen and so connect them as to form a unified whole.

"Mr. Gallico has written for the orchestra and chorus with a boldness and freedom that can surprise those who have known him chiefly as a pianist. There are passages for the orchestra in which he has gained striking effects, but it may be said in general that these are the ones in which he has least striven for complications and intricate combinations. One who has the Apocalypse for his text is necessarily confronted with powerful and overwhelming effects to be made, and Mr. Gallico has not neglected them. He has done nothing finer—and partly because he has abandoned his search for esoteric effects—than in the chorus telling of the seven angels with the seven vials. Mr. Gallico has felt moved toward a modern expression in his style, and especially toward that represented by Strauss. It may be said that he has been strongly influenced thereby. He is fond of all sorts of chromatic intervals and chords of the higher degrees."

PITTS SANBORN in *The Globe* Nov. 23—

"The Oratorio Society of New York gave the first New York presentation of Paolo Gallico's oratorio, 'The Apocalypse,' at its concert in Carnegie Hall last evening. Real dramatic interest and considerable emotional appeal distinguished the choral society's brilliant performance of the piece, which recently won the \$5,000 prize offered by the National Federation of Musical Clubs for an oratorio founded upon the libretto of Pauline Arnoux MacArthur and Henri Pierre Roche. 'Belshazzar's Feast,' 'Armageddon,' 'Babylon' and 'The Millennium' are the names of the four parts of the story, allegorical in form and expounding the 'message' that only when humanity has become pure in heart will the last war be. The authors have ranged the powers of evil opposite the good influences in man's life, copious quotations from the Books of Daniel and Revelation furnishing a basis for choruses and solos which the orthodox must find somewhat sensational.

"In beauty, dignity and intelligence the music far surpasses those portions of the text not taken directly from the Bible. Several sharply contrasting themes, including material grave, gay, sensuous and sinister, are introduced in the Prologue and ingeniously interwoven one with the other throughout the tapestry-like patterns of the other three parts. Indeed, Mr. Gallico displays creative ability not so much in the originality and variety of these somewhat choppy but decidedly pictorial melodic strains, as in their skillful manipulation. The lush dance motif is combined now with the sombre military march, now with the tranquil, prophetic 'Voice from Heaven'; sometimes as a contrapuntal background for the orchestra, sometimes as the main theme for a recitative. There is a strong sense of unity not only in the composition as a whole, but in each of its numerous sections."

KATHERINE SPAETH in the *Evening Mail* Nov. 23—

"Using a subject that appealed to international interests, Pauline MacArthur and Henri Roche wrote a dramatic story in four parts, 'Belshazzar's Feast,' 'Armageddon,' 'Babylon' and 'The Millennium.' Along came Paolo Gallico, an accomplished pianist and versatile composer, who decided to write an oratorio setting. The result is 'The Apocalypse,' which won the \$5,000 prize from the National Federation of Musical Clubs.

"It had its first New York performance at Carnegie Hall last night by the Oratorio Society, with Albert Stoessel conducting. The work in itself has wide scope. It swings from romantic melody to modern harmonies with easy grace, though it will have to remain a complete composition, as the solos are integral parts that stray far from any suggestion of an aria or really singable music.

"The main burden is carried by the orchestra (the New York Symphony last night) and upon it and the chorus the composer has lavished his generous best.

"Mr. MacArthur's text has many lines of great beauty, many finely chosen passages from the Bible serving as her inspiration. And the Oratorio Society sang with a splendid unity and crisp attack."

FRANK H. WARREN in the *Evening World* Nov. 23—

"The text comprises a prologue, 'Belshazzar's Feast' and three parts, 'Armageddon,' 'Babylon' and 'The Millennium,' the three main features of the Biblical Apocalypse. For a first pretensions effort Mr. Gallico has done some remarkable writing of much interest to a musician. The orchestral accompaniment is in modern idiom with frequent dashes of Wagner and Strauss. The original text he treats dramatically. The 'Seven Vials' is true oratorio and the 'Alleluia' chorus is thrillingly worked up. The society's singers, ably trained and directed by Albert Stoessel, gave a finished performance of the work."

Christian Science Monitor (Correspondence),
Boston, Mass.—

"Paolo Gallico's 'The Apocalypse,' presented in Carnegie Hall this evening by the Oratorio Society of New York, Albert Stoessel, conductor, proved musically impressive. Judged from a strictly choral viewpoint, it disclosed certain faults; but from the symphonic standpoint, extraordinary merits. From first note to last, in truth, the work was bright, forceful and engrossing. Its design showed balance, proportion and logic; its melodic style freedom; its harmonic method, consistency; its orchestral coloring, appropriateness.

"Choral societies in the United States, if there are any left outside of a few large communities doing more than a winter performance of 'The Messiah' and a spring performance of 'Elijah,' can make no mistake in putting the oratorio into their repertory. European organizations may find in it a certain interest as illustrating the feeling of the American school of composition. They certainly could pick out nothing more authentically American than a prize piece of the National Federation of Musical Clubs.

Fresh and Vigorous

"With a reasonably efficient orchestra and group of soloists, a society could hardly fail to please its public with it. For, to begin with, the text puts listeners into the same sort of reflective and meditative mood as that of a classic oratorio does, having a more or less scriptural basis and aiming to teach and persuade. And then, the music has a kind of progressive originality and piquancy that keeps hearers in wondering, expectant attitude. In brief, 'The Apocalypse' is historic and correct as to form and it is fresh and vigorous in treatment."

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West Virginia Federation Advocates Higher Standard for School Music

MORGANTOWN, W. VA., Dec. 2.—Resolutions favoring the appointment of a state supervisor of music and the encouragement of a higher standard of public school music in the State, recommending increased appreciation of American music, and urging the claims of West Virginia artists to recognition were adopted at the convention of the West Virginia Federation of Music Clubs.

The convention was held in the Methodist Episcopal Church, and about seventy-five delegates were present. Among the visitors was Mrs. Cecil Frankel of Los Angeles, chairman of the extension department of the Federation, who made an address explanatory of the scope of various departments of the Federation's activities.

Rev. W. E. Lowther welcomed the delegates to the city. Howard Clarke Davies of New York spoke on the subject of credits for music study. Mrs. W. Lee Williams of Clarksburg selected community music as the subject of an

address, and Lydia Hinkel reviewed the work done in the teaching of music in the public schools.

Cora M. Atchison of Clarksburg was re-elected president, and other officers appointed are: Carrie S. Collard of Huntington, vice-president; Florence Cavender of Fairmont, second vice-president; Mrs. John B. Hillary of Buckhannon, recording secretary; Mrs. Amos Payne of Clarksburg, corresponding secretary; Martha Boughner of Morgantown, treasurer, and Mrs. C. F. Schroeder of Grafton, auditor.

Interesting reports were presented by the various committees of the Federation. Musical programs were given during the convention by Harriett Williams, Mrs. W. H. Soper, Max Donner and Mrs. Joseph W. Madden, and chorus singing was conducted by Miss Hinkel. The delegates were guests of the Morgantown Club at a sunset tea, and were greeted by Mrs. Waitman Barbe, president of that Club, and the members of the executive board. The visitors were also guests at a reception given by Dr. and Mrs. Waitman Barbe at their home in Anderson Place.

an ovation. He proved himself a dynamic personality, and obtained remarkable results from the orchestra. Tchaikovsky's "Symphonie Pathétique" was given a masterful interpretation. Another number which was heartily greeted was "Waiata Poi," composed by Alfred Hill, and orchestrated by Mr. Verbrugghen. The overture to "Freischütz," excerpts from "Lohengrin," Saint-Saëns' symphonic poem, "Omphale's Spinning Wheel," and a violin solo by Alfred Megerlin added to the interest of the program.

MRS. G. S. RICHARDS.

Sigrid Onegin Repeats in Opera Success Made in N. Y. Concert Début

(Portrait on Front Page)

SIGRID ONEGIN, the Swedish mezzo-soprano who is now on her first visit to the United States, established herself immediately as a favorite with the music loving public at her first American appearance, made with the Philadelphia Orchestra last month in Carnegie Hall, and strengthened the impression when she sang *Amneris* at the Metropolitan shortly after, and again as *Brangäne*. She will be heard as *Azucena* and *Ortrud* during the season.

Mme. Onegin originally intended to be a concert singer, but was persuaded to enter the operatic field by Max von Schillings, whose opera, "Mona Lisa," will have its American première at the Metropolitan this season. Von Schillings heard Mme. Onegin in concert in Stuttgart, where he was director of the opera, and insisted upon her appearing as *Car-men* on two days' notice, with Caruso singing *Don José*. Caruso was very anxious for her to come to America at once but she was advised to wait until she had had more operatic experience.

During her present engagement on this side of the Atlantic, Mme. Onegin will be heard principally in recital and with orchestra.

MASON CITY, IOWA.—The Matinée Musical Club held a benefit at the Baptist Church recently for Coe Pettit, a young local musician who is studying in Chicago. Arcley R. Marshall, soprano, and Merrill Gaffney, violinist, were soloists at the monthly meeting of the Musical Union of the Junior College in the High School Auditorium. Jeanette Selby and Alonzo Whitney appeared in a Spanish dance, Marian Ask read a paper on the life of Paderewski, and the College orchestra, chorus and girls' sextet also contributed to the program.

Pasquale Amato, baritone, is expected to arrive in America in February and will be heard in concert until the middle of May.

LOUISVILLE HAILS ARTISTS

Visiting Soloists and Conservatory Orchestra Present Programs

LOUISVILLE, KY., Dec. 4.—The first of a series of three concerts sponsored by the Wednesday Morning Musical Club brought Merle Alcock to the city for the first time. Revealing a voice of power and richness, the singer, who was warmly greeted, presented a program of French, German, and English songs, two American folk-songs; "O Don Fatale," from "Don Carlos," Handel's "He Shall Feed His Flock," and an aria from "Samson and Delilah." Robert Yale Smith was an excellent accompanist.

Theodora Sturkow-Ryder was heard in recital at the Seelbach Auditorium on Nov. 25 with the Apollo reproducing piano. Adeline Gerardi Ryan, coloratura soprano, assisted the pianist. Both artists were heartily received by the large audience.

Geraldine Farrar appeared before a crowded audience at Macauley's Theater on Nov. 23, assisted by Henry Weldon, bass; Joseph Malkin, 'cellist, and Claude Gotthelf, accompanist.

Isadora Duncan was greeted by a great audience at this theater on Nov. 24, when she was assisted by Max Rabino-witch, pianist. Both these programs were given under the management of Ona B. Talbot Fine Arts Enterprises.

The Senior Orchestra of the Conservatory gave a successful concert at the Y. W. C. A. Auditorium under the direction of Robert Parmenter. The soloist was Reginald Billin, baritone, who gave a fine interpretation of an aria from "Hérodiade." HARVEY PEAKE.

MRS. MACDOWELL LECTURES

Composer's Widow Visits Richmond, Ind., Club

RICHMOND, IND., Dec. 4.—Mrs. Edward MacDowell gave an illustrated talk and recital before members of the MacDowell Club of this city and others on Nov. 23. While here she was the guest of Mr. and Mrs. William Dudley Foulke, Mrs. Foulke having been instrumental in organizing the local branch of the MacDowell Association with a membership of 135. Mrs. MacDowell's talk concerned the Peterboro Colony. She went from Richmond to Detroit, Cleveland and Ottawa, Can.

Geraldine Farrar, with Henry Weldon, bass; Joseph Malkin, 'cellist, and Claude Gotthelf, pianist, appeared in Richmond on Nov. 27 before an audience estimated at 3000 persons. The concert was given under the auspices of the Woman's Club, of whose music section Mildred Schalk is chairman.

Lillian Arkell-Rixford of Cincinnati, organist, was greeted by a large audience in the First Presbyterian Church on Nov. 14 in a program under the auspices of the Music Study Club. A double quartet, including Mrs. Fred Bartel, Mrs. F. W. Krueger, Mrs. George Bartel, Mrs. Ray Longnecker, Ernest Renk, J. L. Hutchens, Benjamin C. Bartel and Ralph Little, all local musicians, gave two numbers. ESTHER GRIFFIN WHITE.

Bloch Opens Courses at Master Institute of United Arts

Ernest Bloch, director of the Cleveland Institute of Music, opened his series of educational lectures at the Master Institute of United Arts, New York, on Nov. 25, with a talk on "Handicaps I Have Met." In his lecture Mr. Bloch first criticized present educational conditions, stating that in systems stress is too often laid on the letter rather than the spirit of musical rules. He showed by definite examples how a too close adherence to text books leaves the student without a true knowledge of the masters. Mr. Bloch, with musical illustrations, demonstrated how the development of sound and rhythm could be encouraged. The second lecture by Mr. Bloch as "guest" at the Master Institute, will be given on Dec. 23, under the title of "The Musical Gift."

Toscha Seidel to Give New York Recital

After an absence of two years from the New York concert stage, Toscha Seidel, violinist, will be heard in recital in Carnegie Hall on the afternoon of Jan. 1.

Duluth Acclaims Minneapolis Symphony

DULUTH, MINN., Dec. 4.—Before an audience estimated at nearly 3000 persons, the Minneapolis Symphony, conducted by Henri Verbrugghen, appeared at the Armory on Nov. 24 on Mrs. George S. Richards' All-Star Course. In the afternoon over 3000 school children attended a special matinee, arranged by Mrs. Richards with Ann Dixon, music supervisor of the public schools. The evening program was enthusiastically received, and the orchestra's guest conductor, Mr. Verbrugghen, was tendered

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Twelve Musicians Named to Aid in New York Music Teaching Inquiry

DR. WILLIAM C. CARL has been appointed chairman and Dr. Frank Damrosch vice-chairman of the Advisory Committee named by Mayor Hylan's Committee of Inquiry into the music teaching situation in New York City, according to announcement made from the City Chamberlain's office on Dec. 1. The other members of the Advisory Committee announced are George H. Gartlan, Director of Music of the Board of Education; Herbert Witherspoon, George E. Shea, Gardner Lamson, Oscar Saenger, T. Tertius Noble, Edwin Franko Goldman, Karl Scholing, Gustav L. Becker and Allan Robinson.

The Mayor's Committee of Inquiry comprises Philip Berolzheimer, City Chamberlain; George P. Nicholson, Acting Corporation Counsel, and John F. Gilchrist, Commissioner of Licenses. They have chosen the Advisory Committee from lists and suggestions submitted by many persons and in compliance with the suggestion of Mr. Nicholson, which was received with general approval at the public hearing held by the Mayor's Committee at City Hall on Nov. 15, to the effect that the music teaching profession throughout the city be asked to take up the consideration of the subject of present music teaching conditions.

The official announcement sent out by Willis Holly, Secretary to the Mayor's Committee, Room 1007, Municipal Building, says:

"The Advisory Committee is authorized and requested to appoint from twelve to twenty other members, being constituted in itself, however, as an Executive Committee. The purpose of its appointment is to further the inquiry, ordered by the Mayor, into the advisability of adopting any plan to license, register or examine music teachers, whether vocal or instrumental. It is also expected to consider and report upon any method or methods to protect those who wish to cultivate their musical talent from being tricked and defrauded by humbugs who pretend to teach singing or the playing of a musical instrument and make all sorts of promises, even holding out expectations of speedy proficiency and of prompt engagement on the stage.

"The minutes of the meetings of the

Mayor's Committee, a list of the teachers who have shown an intelligent and public-spirited interest in this important subject, and the many letters which have been received for and against any licensing plan are all placed at the disposal of the Advisory Committee. It has also been arranged that it can secure, through the Secretary or the Assistant Secretary, the use of the Mayor's Reception Room for organization and for meetings. Also that it can secure the use of the Chamber of the Board of Estimate for public hearings, if it is desired to hold them.

"The Mayor's Committee will make the report of this Advisory Committee a part of its own report to the Mayor. Efforts will be made to have the subcommittee's work concluded by the end of January, so that the full report may be ready in time for any action on the part of the Legislature that may be found to be desirable."

SAVOY OPERA IN PASADENA

Community Players Continue "Pirates of Penzance"—Artists Heard

PASADENA, CAL., Dec. 2.—So successful was the Pasadena Community Players' production of "The Pirates of Penzance" that it was continued for a second week with the following in the leading rôles: Rose Brizius, soprano, as *Mabel*; Dr. John Riedel and Raymond McFeeters, tenors, alternating in the rôle of *Fred-eric*; Edward Murphey, bass, as the *Pirate King*; Vaughn Cummins, baritone, as *Samuel*; George Reis, tenor, as *Major-General Stanley*; Marjorie Sinclair and Thyra Ruhland, mezzo-sopranos, alternating as *Ruth*, and Gladys Jenanyan, Alice Fletcher and Elizabeth Flint as the Major-General's daughters. There were three excellent choral ensembles: the ward of the general, the pirates, and the police with Jackson W. Kendall, tenor, as the *Sergeant*. Gilmor Brown was dramatic director; Will Rounds conducted the eighteen-piece orchestra, and Harriette D. Packard drilled the choruses. Scenes were designed by F. C. Huxley and H. Bilheimer, and painted by H. Arden Edwards.

Fanny Lott, soprano; Olive Heiss, pianist, and Blanche Rogers Lott, accompanist, were heard on Nov. 25 at the Shakespeare Club under the management of Martha Scott Haskell. Miss Lott possesses a voice exceptionally rich in quality for a soprano and sang with much artistry old English, German, French and modern songs, accompanied by Mrs. Lott. Miss Heiss played a Bach Partita, not often heard; several Chopin numbers and some modern composers' works with finesse and beauty of tone. The musicians were warmly applauded by the audience.

MARJORIE SINCLAIR.

DENTON, TEX.

Dec. 4.—Harry Everist Shultz, head of the department of voice in the College of Industrial Arts, and Henry H. Fuchs, who recently took charge of the violin department, gave a recent recital at the College, with Ellen Munson, also of the faculty, at the piano. Mr. Shultz sang Handel's "Where'er You Walk," Schu-

bert's "Erl-King," the "Pagliacci" Prologue, and other numbers, and Mr. Fuchs, who thus made his first appearance in concert at the College, played Handel's Sonata in D, and numbers by Wagner, Wieniawski, Vieuxtemps, and Muelhert, the last-named being represented by two solos dedicated to the violinist. Both recitalists exhibited artistic finish, and had to give many encores. Miss Munson was an admirable accompanist.

JOHN B. CROCKETT.

SAN BERNARDINO, CAL.

Dec. 2.—Newell Parker, organist of the Mission Inn, Riverside, was heard here in recital recently in the First Congregational Church, assisted by Mary Gowans MacDonald of Los Angeles, contralto. Mr. Parker pleased the large audience with a program consisting of Boellman's "Suite Gothique" and works of Stebbins, McClelland, Guilman, Milligan and Dubois. Mrs. MacDonald was heard in one group of oratorio arias and a group of modern songs of which A. Walter Kramer's "Last Hour" appealed most strongly to the audience.

C. H. MARSH.

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Danise Under National Concerts Management

Giuseppe Danise, baritone of the Metropolitan Opera, has gone under the direction of the National Concerts, Inc., Samuel Geneen, president. The baritone will be heard in concert after the close of the operatic season.

Jan Van Bommel to Give New York Recital

Jan Van Bommel, baritone, formerly a member of the Royal French Opera Company of The Hague, will give his first New York recital at Aeolian Hall on Dec. 19. Mr. Van Bommel appeared at Covent Garden, London, a few seasons ago, and since his arrival in the United States has conducted a studio in Carnegie Hall.

DALLAS, TEX.

Dec. 2.—The Norfleet Trio was presented in recital at the North Dallas High School Auditorium on Nov. 20 by the Music Study Club, Mrs. Jesse Lee Johnson, president. The capacity of the auditorium was taxed and the artists were received with great enthusiasm.

CORA E. BEHREND.

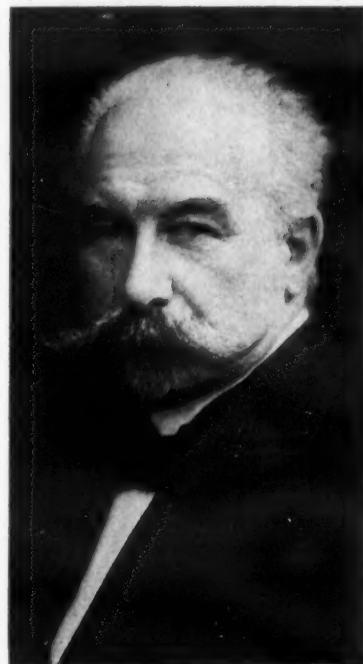
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The training was so strikingly effective that in order to economize in time and nervous energy I have formed the habit of submitting my hand every little while to treatment by Schnee. I cannot recommend this training too highly to my colleagues, and especially to those who have not been blessed with the true piano hand.

Xaver Scharwenka

137 West 86th Street, New York

New York, Nov. 27, '22.

1. YESTERDAY afternoon I heard a singer who is, in rather an unusual measure, somewhat extraordinary. She sang three songs for me of widely varying types; the first showed her voice as vividly dramatic, the second revealed a pure lyric, and the third, a faultless coloratura. Such versatility—with each song equally well done—is very uncommon among singers to-day. Her name is Tilla Gemunder.

W. C. D.

(To Be Continued)

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Chicago Establishes Her Claim to

Chicago Has First "Butterfly" of Season in Third Week of Opera

Joseph Schwarz Sings "Amfortas" in Repetition of "Parsifal"—Ina Bourskaya Appears in "Carmen"—"Snow Maiden" Sung a Third Time—Crimi in "Jewels of Madonna"—"Aida" Given Again

CHICAGO, Dec. 4.—The only new production given during the past week by the Chicago Civic Opera Association was Puccini's "Madama Butterfly," on Monday night, with Edith Mason in the title rôle and Angelo Minghetti as Pinkerton. The remainder of the week included a repetition of "Aida," on Tuesday evening, with the same cast as on the opening night; the third performance of Rimsky-Korsakoff's "Snow Maiden" on Wednesday evening, with an interested spectator in the person of Georges Clemenceau; a repetition of "Parsifal" on Thanksgiving night, with Joseph Schwarz making his first appearance of the season in the rôle of Amfortas; "Jewels of the Madonna," on Saturday afternoon, with Giulio Crimi instead of Forrest Lamont as Gennaro; and "Carmen" on Saturday evening, with Ina Bourskaya replacing Mary Garden, and Riccardo Martin, recovered sufficiently from a cold, again as Don José.

The first performance this season of "Madama Butterfly" was excellent. The title rôle is one closely associated with Miss Mason in this city, and she is never a disappointment in the part. Her voice was in excellent condition, and from the entrance music to the final curtain her singing was a glorious outpouring of tone, imbued with tenderness, passion and pathos. Miss Mason has given this rôle thoughtful study and care, and was thoroughly in the part.

Irene Pavloska as Suzuki was an admirable foil for Miss Mason's Cio-Cio-San, and appeared to enjoy a rôle which has also become associated with her. The beauty of her voice is nowhere more apparent than in this opera, and this season there is an added richness and power in her singing. The duet with Miss Mason in the second act was beautifully sung, the voices blending perfectly.

Mr. Minghetti, who had already done excellent work in "Bohème" and "Snow Maiden," took the rôle of Pinkerton. Giacomo Rimini sang Sharpless well, and his acting was convincing. Kathryn Browne made a charming picture as Kate Pinkerton and invested even this small rôle with artistry. Lodovico Oliviero as Goro did good work. Other small parts were satisfactorily filled by José Mojica, William Beck, Sallustio Cival and Louis Derman. Giorgio Polacco conducted, bringing out the rich coloring of the score in no uncertain manner.

Schwarz as "Amfortas"

Joseph Schwarz made his first appearance this season as Amfortas in the repetition of "Parsifal" on Thanksgiving night, the cast remaining unchanged otherwise. This admirable baritone demonstrated that such a rôle can be made one of the most brilliant when interpreted by an artist of intelligence. Amfortas in his hands becomes plausible, genuinely human. He did not step out of the picture or depart materially from

Wagnerian traditions, but his interpretation had a dignity and eloquence that revealed undreamed of possibilities. His singing is of the same high standard as his acting. He does not indulge in sustained high tones to dazzle his audience, but there are refinement and artistry in his work that more than compensate for any brilliant display of vocal dexterity.

Another great artist, Hector Panizza, was in front of the footlights. His command of the orchestra and singers amounted to genius, and he brought out the many shadings and colors of the score, keeping careful hold on the singers, so that the opera became a magnificent tone poem.

"Aida" Repeated

The second performance of "Aida" on Tuesday night had a capacity audience, every seat in the Auditorium being occupied. With the same splendid cast as on the first night of the season the opera moved with the same smoothness, Charles Marshall as Radames again giving a thrilling performance. "Celeste Aida" was sung with surpassing beauty, and the Nile Scene with Rosa Raisa contained some of the finest singing done this season. Mr. Marshall's second appearance served to strengthen the conviction that he is one of the season's sensations.

Rosa Raisa as Aida again gave a performance that could be little improved upon for beauty of singing and excellence of acting. The opulence with which she sings is ever a matter of amazement. There seems to be no limit to the volume or power of her voice and its quality in mezza voce has untold beauty.

Ina Bourskaya seemed more at home in the part of Amneris than on the opening night. She was less nervous and her voice took on new shades of beauty. Her acting also had more poise and assurance. Cesare Formichi as Amnassaro also shared in the vocal honors. Virgilio Lazzari as Ramfis and Edouard Cotreuil as the King repeated their well known interpretations. Giorgio Polacco again conducted with brilliancy and power.

The Third "Snow Maiden"

Interest was divided on Wednesday night between "Snow Maiden" and Georges Clemenceau, who appeared in one of the boxes immediately after the Prologue. When the curtain rose the chorus was on the stage with Cyrena Van Gordon draped with an American flag and Edouard Cotreuil in evening dress. Mr. Cotreuil sang the "Marseillaise" and Miss Van Gordon responded with the "Star-Spangled Banner," and after considerable applause for the soloists and more applause for Mr. Clemenceau the performance proceeded.

Crimi as Gennaro

Giulio Crimi sang Gennaro in "Jewels of the Madonna" for the first time this season on Saturday afternoon. His voice was in the best condition that it has been in thus far this season. The rôle suited him well and his acting had many mo-

ments of dramatic intensity. Rosa Raisa again sang *Maliella*, Giacomo Rimini was *Rafaele*, and the balance of the large cast was the same as in the first performance.

Bourskaya Appears in "Carmen"

Ina Bourskaya appeared as *Carmen* for the first time with the company on Saturday night. Her *Gypsy* is an emotional creature. It differs entirely from the smoldering fire and sulkiness of Mary Garden's portrait, and is not a subtle characterization, but one of passion and intensity. Miss Bourskaya's voice is ideally suited for this rôle, and she expresses the various changes of mood by shading and coloring in her tones. Riccardo Martin again appeared as *Don José*, Georges Baklanoff as *Escamillo*, and the rest of the cast was the same as in the two previous performances.

SHAKESPEARE FEATURED

Chicago Symphony Plays Musical Settings of Dramatist's Works

CHICAGO, Dec. 2.—A novel program was presented by the Chicago Symphony in its concerts on Friday afternoon and Saturday evening in Orchestra Hall. Frederick Stock, conductor, has long cherished a plan to devote an entire program to composers who have found Shakespeare a fountain-head of inspiration, and this idea became an accomplished fact at these concerts.

Drawing on the resources of the German, Russian and French composers, a well-contrasted program was the result. The concert began with Nicolai's "Merry Wives of Windsor" Overture, delightfully played. Mendelssohn was represented by the Overture, Nocturne and Scherzo of his setting to "A Midsummer Night's Dream." These refreshing numbers were excellently interpreted, the Scherzo proving especially pleasing for the light and graceful manner in which it was played.

Strauss' tone poem, "Macbeth," with its dark and somber moments, was given a dramatic interpretation by Mr. Stock, who brought out its tragic elements in no uncertain manner. Berlioz's "King Lear" Overture and the "Queen Mab" Scherzo from the same composer's dramatic Symphony, "Romeo and Juliet," and Tchaikovsky's overture-fantasia, "Romeo and Juliet," were also played.

Helen Thomas Bucher Sings for Club

CHICAGO, Dec. 2.—Helen Thomas Bucher of Huntington, Ind., soprano, was the soloist at the Piano Club luncheon on Monday, and sang arias and ballads with clarity and sweetness, as well as with interpretative ability. Esther Davis played the accompaniments in a sympathetic manner.

Acclaim Alice Baroni

CHICAGO, Dec. 3.—Alice Baroni, coloratura soprano, gave a recital in Lyon and Healy Hall recently, and was acclaimed for her artistic and emotional singing. Her program included arias by Mozart and Donizetti, and songs by Scarlatti, Strauss, Hahn, David Proctor, Hageman and others. The singer was heard by an enthusiastic audience.

SOLOIST, ORCHESTRA AND QUARTET IN SUNDAY LIST

Marie Sidenius Zendt, Flonzaleys and Civic Forces Greeted in Concerts

CHICAGO, Dec. 2.—Marie Sidenius Zendt, soprano, gave her annual Chicago recital at the Studebaker Theater on Sunday afternoon. Other events on the same afternoon included the programs of the Flonzaley Quartet at the Blackstone Theater and the Civic Orchestra concert in Orchestra Hall.

Mrs. Zendt began her program with a Bach number, "Tender Sheep May Pasture Safely," sung with admirably sustained legato. This was contrasted with Bishop's "Lo! Hear the Gentle Lark," interpreted with delicacy and charm. Flute obligatos for both numbers were supplied by Alfred Quensel. She also interpreted with sympathy and sincerity a Grieg group, lieder by Schumann, Strauss, and Brahms, and numbers by Debussy, Fauré, and Bemberg. An American group represented by Arthur Olaf Andersen, Robert Yale Smith, Louis Victor Saar, MacDowell and Hageman was especially notable for the purity of enunciation.

The members of the Flonzaley Quartet exhibited artistic refinement in their interpretation of Schubert's Quartet in A Minor, with its delicate coloring and shading. Other numbers played with fine tone and balance included a Beethoven Quartet and "The Londonderry Air" by Frank Bridge, based on an old Irish melody.

The Civic Orchestra, in a program which included the third movement from Tchaikovsky's "Symphonie Pathétique," Svendsen's "Coronation March," Goldmark's "Sakuntala" Overture, Chadwick's "Jubilee," Godard's "Adagio Pathétique," and the ballet music from "Le Cid" by Massenet, showed an artistic balance and proportion between the different choirs, and a youthful zest and enthusiasm. The program was conducted by Frederick Stock, Eric DeLamarter, and George Dasch.

Louise Harrison Slade, contralto, was soloist with the Civic Orchestra, singing "My Heart at Thy Sweet Voice" from Saint-Saëns' "Samson and Delilah," with orchestral accompaniment, and several songs by American composers with Robert MacDonald at the piano. Mrs. Slade sang with power in a voice of range, and expressive quality. CHARLES QUINT.

Sebald Gives Bach Program

CHICAGO, Dec. 2.—Alexander Sebald, violinist, gave a Bach recital without piano accompaniment, in Kimball Hall on Tuesday evening, and showed excellent technical command and an appreciation of beauty of form.

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YOUNG ARTISTS IN CONCERT

Chicago Musical College Program Features Youthful Violinist

CHICAGO, Dec. 2.—The second concert by young artists of the Chicago Musical College was given in Orchestra Hall on Friday evening. One of the outstanding features was the playing of an eleven-year-old violinist, Marshall Sosson, a pupil of Max Fischel. He played Hubay's "Scenes de la Czardas" with the firmness and precision of a seasoned violinist. He was repeatedly called back to acknowledge the whole-hearted applause of the audience, but the length of the program did not permit any extras.

The other pupils taking part in the program all reflected the careful training of their instructors, and, judging from the excellent work of some, this concert seemed the initial step toward the professional concert stage.

Those taking part in the program besides Master Sosson were Hortense Youngworth, pianist; Marie Herron, soprano; Seymour Friedman, violinist; Anne Leonard, soprano; Virginia Wilson, pianist; Juanita Wray, soprano; Joe Harding, violinist; Antoinette Smythe Barnes, soprano; Mabel Wrede Hunter, pianist; Catherine Wade-Smith, violinist; Zelma Smithpeter, soprano, and Lloyd Brown, pianist.

Orpha Kendall Is Soloist

CHICAGO, Dec. 2.—Orpha Kendall (Holstman), soprano, was soloist at the Chicago Normal College concert on Nov. 10, given in the college auditorium. Miss Kendall sang Hageman's "Charity," Del Riego's "Hayfields and Butterflies," Guion's "Run, Mary, Run," and Curran's "Life." She gave "Nobody Knows the Trouble I've Seen" as an extra.

Musical Guild Organizes Programs

CHICAGO, Dec. 2.—Three musical causeries were recently given under the auspices of the Musical Guild of Illinois; the first at the home of Mrs. William R. Linn; the second at the home of Mrs. John Borden, and the third at Edith Rockefeller McCormick's home. Jeanne de Mare, lecturer-pianist, gave talks on

"Claude Debussy," "The Impetus of Modernism in Music" and "Present Day Tendencies in Music" illustrating each talk with piano numbers. She was assisted in her lecture-concerts by John Barclay, baritone, and Frederick Bristol, pianist.

In Chicago Studios

Chicago, Dec. 2.

CHICAGO MUSICAL COLLEGE

Olive M. Stratton, pupil of C. Gordon Wedertz, organist, substituted for Mr. Wedertz at the Church of the Epiphany recently while Mr. Wedertz was away on a concert tour.

Velma Talmadge, pupil of Mabel Sharp Herdieu, will be soprano soloist at the Episcopal Church, Highland Park. Lila Barnes, another pupil, has been engaged as soloist at the Presbyterian Church, Deerfield, Ill. Melita Krieg, pupil of Harry R. Detweiler, pianist, gave a concert in Aurora.

Marion Bullamore and Genevieve Bowden, pupils of Rose L. Gannon; Florence Dickinson, pupil of Burton Thatcher; R. B. Pierson, pupil of Henry R. Detweiler; Marshall Sosson, pupil of Max Fischel, and Rene Blondin, pupil of Jaroslov Gons, took part in an interesting recital in Steinway Hall recently.

Ethel McDonald, student of Mrs. Gannon, will be head of the vocal department in the Teachers' College, Alda, Okla. Kathleen Ryan, another student, sang for the Evanston Golf Club and the Chicago Athletic Club.

BUSH CONSERVATORY

Alan Campbell, pupil of John J. Blackmore, pianist, recently gave a recital at the Englewood High School. Alan Irwin, also a pupil, appeared at the Three Arts Club and in Benton Harbor, Mich., recently. Kathleen Ballanger has just finished a long Chautauqua tour and has resumed her studies with Mr. Blackmore.

The pupils of Justine Wegener gave a song recital, assisted by pupils from the piano department.

Mae Graves Atkins, soprano, presented a number of her pupils in recital at the Bush Conservatory Recital Hall.

AMERICAN CONSERVATORY

Jennie F. W. Johnson, contralto, and Clarence Loomis, pianist, appeared in a faculty recital in Kimball Hall on Saturday afternoon. Miss Johnson sang Durante's "Prayer to the Virgin," "He Was Despised" from Handel's "Messiah," "O del mio amato ben," by Donaudy, and three selections from Clutsam's "Songs of the Turkish Hills." Mr. Loomis played Liszt's Tarantelle, Brahms' Rhapsody in B Minor, Chopin's Nocturne in F Sharp Major, a Prelude by Debussy and other numbers.

Josef Raieff, Michael Yozavitas, Bessie Baker, Pearl Appel, Josephine Schoen, and Erwin Wallenborn, pupils of Allen Spencer, pianist; Barbara Sands, Minnie W. Braker, pupils of O. E. Robinson, and Dorothy Condit and Kenneth Fiske, pupils of Ramon Girvin, violinist, gave a recital in Kimball Hall on Nov. 11.

LYCEUM ARTS CONSERVATORY

Jeanne Boyd, composer and pianist, presented Elsie Egge, Alice Repenning, Margery Nye, and Esther Holmes in recital in her studio.

Florence Bernstein, pupil of Lucille Stevenson, sang a group of songs at a banquet given for the Mount Sinai Hospital staff recently and a program of Russian songs for the Educational Workers' Culture League.

GUNN SCHOOL OF MUSIC

Blanche Strong, pianist of the faculty, gave a recital at the Lake Shore Drive Recital Hall. Clementine Mullere, soprano, was the assisting artist.

Augusta Meeker, soprano, has joined the faculty.

Glenn Dillard Gunn, president, was appointed music critic on the Chicago Herald and Examiner at the opening of the opera season.

Albert Goldberg, pianist, has been engaged as visiting director of the piano department of the Camper School of Music, Kankakee, Ill.

SCAFFI GRAND OPERA SCHOOL

Minette Gerber, Bessie Masacek, Helen Muir, Jeannette Allen, Jane Cervenka and Frieda Bleicher, pupils of Mauricio

Scaffi, were heard in recital in the school studio. Mr. Scaffi sang Elegie by Massenet, "At Dawning" by Cadman and scenes from "Aida" and "Traviata" with Miss Bleicher and Miss Rice.

ADOLPH BOLM SCHOOL

Lucy Duncan Hall has begun her class in Dalcroze eurythmics. Classes in French have also been started.

Opera Tenor Marries

CHICAGO, Dec. 2.—Louis Derman, tenor of the Chicago Civic Opera Association, and Mary Whitcomb of the Opera chorus, went out between rehearsals on Monday afternoon and were married. While their wedding was, of artistic necessity, more or less hurried, the romance was one of several seasons' duration. Mr. Derman is well known in the opera company, his singing service dating back to the days of Mr. Dippel. Miss Whitcomb has been a member of the chorus for four years. Following their wedding both appeared in the performance of "Madama Butterfly" in the evening, the groom in the rôle of the Registrar, and the bride in the chorus.

Spalding and Reimers in Musicales

CHICAGO, Dec. 2.—The artists at the second Blackstone Morning Musicales on Nov. 28 were Albert Spalding, violinist, and Paul Reimers, tenor. Mr. Spalding played with grace and refinement, and with rich tone. Mr. Reimers sang in light tenor voice of good quality.

Kraft Completes Singing Tour

CHICAGO, Dec. 2.—Arthur Kraft, tenor, has just completed a two weeks' tour of the Middle West, singing in Wisconsin, Illinois and Michigan. Mr. Kraft now divides his time between New York and Chicago. He will fill a number of engagements in and around Chicago this month.

CALVE WELCOMED

Singer Meets with Enthusiastic Reception in Recital After Long Absence from City

CHICAGO, Dec. 2.—Several years had elapsed since Emma Calvé previously sang in Chicago, and at her recital on Nov. 27 at Orchestra Hall, her audience was delighted to find that her tones were fresh and limpid and her artistic powers unimpaired. Mme. Calvé sang "Casta Diva," from "Norma," a Handel aria, and Beethoven's "In Questa Tomba," in which the deep organ-like quality of her lower tones proved highly effective. The Habanera from "Carmen" had many characteristic touches, conjuring up visions of her great success in the rôle so closely allied with her name. The "Card Song" from the same opera was vividly interpreted and "La Morte du Cosaque," by Moniusko, was notable for its dramatic intensity. Enthusiasm ran high, and many extras were demanded.

Ella Kolar Features Operatic Arias

CHICAGO, Dec. 2.—Ella Kolar, dramatic soprano, gave a recital in Orchestra Hall on Nov. 29, singing operatic arias brilliantly. Richard Czerwonky, violinist, was the assisting artist, playing a Handel Sonata in his accustomed artistic manner.

ADRIAN, MICH.—Five students of the department of music at Adrian College were presented in a recent piano recital. Rosella Williams of Pittsburgh, Pa. was awarded a prize for success in the music memory contest which formed a part of the same program.

BREMERTON, WASH.—The Spargur Quartet, a Seattle organization, is repeating its series of morning musicales under the auspices of the Musical Art Society.

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H. R. Humphries (1919)

Reprinted from
"MUSICAL AMERICA"
Page 15, Oct. 14, 1922

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—H. R. Humphries.

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The Scranton Republican, Nov. 24.

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Potsdam (N. Y.) Herald, Nov. 17.

Hearers Simply Would Not Let Her Stop Singing

"... Miss Arden has a wonderfully sweet, yet powerful voice, and uses it to perfection. She sings without, apparently, the least effort, and enjoys her singing nearly as well as her hearers. From the highest to the lowest, every note was as clear as could be, and her phrasing was simply a delight. She sang with such apparent ease that it did not seem necessary for her to breathe, all of which, of course, showed her perfect technique. At all times she was perfectly true to pitch. Very remarkable was her power of interpretation and her ability to express the varying moods of her songs, which she did through the wealth of coloring in her voice, and by her characteristic facial expressions. Her diction was extraordinary in that, regardless of the speed and difficulty of the passage, every syllable stood out distinctly and clearly."

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Australia's Valiant Struggle

[Continued from page 11]

and later obtained a government subsidy for his orchestra, which was subsequently granted. And we must admit that the Verbrugghen Orchestra has done great work throughout Australia. At present the fate of the orchestra is hanging in the balance. Mr. Verbrugghen is in America, and from that distance negotiations with New South Wales are anything but satisfactory. The New South Wales Government flatly refuses further support for the orchestra, but extends the promise of the same job for the same Verbrugghen at the same salary—that is, the position of conservatorium director. But Mr. Verbrugghen could have done ever so much more for himself and for the great cause of Art in Australia had he crowed less loudly. From the start he elected himself Educational Enlightenment to the Ignorant Antipodeans. Taking all things into consideration, he has done big work—the orchestra is evenly balanced and even the brass modifies its impetuosity in an attempt to sing bel canto. It is a cultivated unity of pure voices, and it is quite possible that were the orchestra let live (and when Mr. Verbrugghen had finished all the necessary plucking and pruning) it would undergo an ultimate spiritual expansion and so realize a big ideal.

Frank Rigo's Experiment

Another attempt to establish seasons of grand opera in Australia was made only four years ago by Frank Rigo, a one time manager for Dame Nellie Melba and formerly associated with the Metropolitan Opera House, who returned to Australia with the idea of exploiting local talent. Engaging some male members of the Gonzales Opera Company (a third-rate Italian company stranded in these parts for some years), he proceeded to hear Australian singers and engaged a half dozen of them. Most of the girls were absolutely raw, the voices more or less trained, but stagecraft being by them so far unexplored. The Rigo Grand Opera Company opened that fateful week when the serious influenza epidemic first hit Australia, and the government authorities immediately closed the theater and ordered the aspiring young Australian singers to silence, and the adoption of the muzzles saturated with eucalyptus. At the end of a month, the "flu" still raging in Melbourne, the theaters reopened, but the sickness scare was strong and performances poorly attended, so the Rigo opera organization came to an abrupt halt nor moved again until several months later, when Frank Rigo succeeded in selling his company to J. C. Williamson, Ltd., the one big theatrical organization in Australia. Williamsons took over the company as a derelict at minimum salaries. Principal sopranos were paid £10 weekly. The two principal contraltos were offered £5, but after some little argument this princely sum was raised a pound for the duration of the Australian tour and £3 for the tour of New Zealand, where no decent hotel charges less than fifteen shillings a day. Under new management the company was reconstructed. With the Italians weeded out, American male singers engaged and Australia's own Amy Castles as prima donna, the Rigo Opera Company became J. C. Williamson's great grand operatic organization and played capacity business throughout Australia. It was the magic "Under J. C. Williamson Direction" that insured success.

The company had not gained by the substituted American artists. The Italian singers were certainly poor actors, overdone as to gesture and melodramatic stride but they made themselves heard above the orchestra without a visible purpling at the gills, whereas it was apparent that the imported American tenors had, previously to the Australian tour, thinned their voices screeching in the picture theaters of their home towns. The opera company played for nine months and then disbanded. Some of the Australian "amateur" performers of that company are now starring at Covent Garden, but the "imported" American artists who got three times the praise, the people whom our little daily paper critics labelled "great," where, oh, where are they?

Treading a Hopeless Path

So much for grand opera in Australia—for there has not been any since, which signifies no employment for budding prima donnas who have not the means to the privilege of long, humiliating waiting on foreign managerial mats. And

in itself this is a crime. Every year in Australia there are presented at least a hundred students of great promise and for whom the teachers and critics prophesy big things. In after years the bulk of these students, disillusioned and disappointed, can be found in any of the music shops teaching other aspirants to tread the same hopeless path. It is not because these students don't try to get on. The reason for hundreds of failures is that there is no market for the particular goods they have to offer. In this land of song there are no theaters to sing in. There is only comic opera—and that but glorified musical comedy with snappy song "hits" that require no better voices than the vocal acquisitions of the average menagerie. Some performers boldly attempt to organize their own concerts, but these efforts repeatedly meet with failure. So that the one hope of Australian artists is experience abroad, and this, in the majority of cases, can only be attained by enlisting public support for "farewell" concerts, and the success of this venture greatly depends on the artist's capacity to grovel for the patronage of so-called Australian society. A committee of leading "society" ladies is then formed. The artist's poverty is more advertised than the artist. The committee treats him to a concert, and ecco! one more Australian is launched on the sea of success or failure.

Of our famous Australians abroad we are most proud of Percy Grainger. His career from the beginning has been a triumph, and he is our only composer of really good stuff. But Australia is more remarkable for voices than any other branch of the musical art. One voice that only recently left us should obtain almost world dominance. Florence Fawaz, who, for some reason, now calls herself Florence Austral (we have Melba, Tasma, Stralia and now Austral), is the lucky possessor of a voice of enormous quality and tone. The range, which is extensive, has the same extraordinary richness of tone color throughout. Last cable news of Miss Austral, she was appearing at Covent Garden as *Brünnhilde*, and Robert Parker, the *Wotan* of the cast, thought her quite the greatest dra-

matic soprano he had so far heard. Other Australians participating in the season were Stella Wilson, Elsa Stralia (another voluminous voice), Beatrice Miranda, Gertrude Johnson and Frederick Collier, and the last two have had no other operatic experience than the brief Rigo-Williamson season of opera here three years ago.

There have been two other singers in Melbourne with voices as great as Florence Austral's, but they have long since resigned themselves to domesticity and obscurity. However, the time will come when the musical Australian will be let live in his own country. Meanwhile art patrons will continue to pay big entrance fees for the pleasure of hearing visiting artists present the hackneyed "popular" program in an attempt to pander to the low musical standard of the audience.

But in her isolation Australia is growing a sect of sincere musicians who work for the sheer love of work. There are composers here who write unceasingly, feeling their gods offended if they spend a single uninspired day, and each completed composition finds its place, among many others, to collect dust on some shelf or other. These are, of course, but a small section of the people who write. As elsewhere there are composers here who are continually chasing the limelight. With these posing has become such a habit that it is doubtful whether they cease to look hollow-eyed and genius in the morning tub.

There is no Australian music—as yet. Australian composers are few and very young, and we have no traditional melodies—which are the only recognized means of nationalizing music. But the versatile spirit of Australia, of rugged depths and heights, of wide, open spaces, mighty trees, wattle, flannel flower and flaming waratah, must have some effect on her artistic young, must intoxicate the perception of these to the extent of unconscious expression. The Australians who have succeeded abroad are not necessarily our best. It is the creators who are striving without thought of guerdon, or even recognition, from their fellow Australians, who will contribute to the history of music in Australia and who now, contentedly immersed in the work of the moment, are unconsciously pioneering for the greater Australians yet to be.

Before returning to America in January

WILHELM BACHAUS

PLAYS IN ENGLAND

RECITALS

- | | |
|----------|-------------------------------|
| October | 8th—Royal Albert Hall, London |
| " | 11th—Derby |
| " | 14th—Bournemouth |
| " | 18th—Oxford |
| " | 21st—Manchester |
| " | 27th—Eastbourne |
| " | 31st—Leicester |
| November | 1st—Queens Hall, London |
| " | 6th—Cheltenham |
| " | 23rd—Birmingham |
| " | 24th—Southport |
| December | 1st—Bedford |
| " | 5th—Bradford |
| " | 16th—Hull |

JOINT RECITALS WITH MELBA

- | | |
|----------|--------------------------------|
| November | 4th—Cardiff |
| " | 12th—Royal Albert Hall, London |
| " | 18th—Middlesborough |
| " | 20th—Hanley |
| " | 22nd—Liverpool |
| December | 9th—Edinburgh |
| " | 11th—Dundee |
| " | 13th—Glasgow |

ORCHESTRA APPEARANCE

- | | |
|----------|------------------------------------|
| November | 25th—Queens Hall Orchestra, London |
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ORCHESTRA VISITS MILWAUKEE SCHOOL

Expert Organizes Concerts for Students—Clubs Active

By C. O. Skinrood

MILWAUKEE, Dec. 2.—The Milwaukee Civic Orchestra, with Carl Eppert as conductor, gave its second concert of the season before 1600 members of the faculty and students of Washington High School. Mr. Eppert is a conductor with ideals and vision, and his imaginative and colorful readings drew a vigorous response from the audience. The orchestra will continue its educational series in other schools. The playing of themes and the demonstration of instruments and their combinations are features of Mr. Eppert's educational concerts.

The Lyric Glee Club of some sixty male voices made its first bow of the season, with Alfred Hiles Bergen as conductor, in a program which revealed noteworthy progress. A firm, compact body of tone is produced by the singers and Mr. Bergen employs it to produce some interesting and novel effects. The Club sings with less gusto, perhaps, but with more finish. While vitality still abounds in its work, there is added the refinement which is necessary to produce genuine music.

Franz Abt's "The Grave of a Singer" was sung with delicate effects. Grieg's "Landsighting" revealed a sustained tone, power and a precision of attack which were admirable. Kaun, Foster, Bullard, Dudley Buck and other American writers were represented on a brilliant program. Verna Lean, soloist, of Milwaukee, assisted the Club. She has a voice of wide range and sweetness and showed good judgment in interpretation. Arthur Arneke was the capable accompanist for Club and soloist.

The Milwaukee Männerchor gave an attractive concert to a large audience, presenting a program entirely in German. Finish and refinement were characteristic of A. S. Kramer's leadership, although robust numbers were not lacking in fire, brilliance and strength. Olga Eitner, violinist, the assisting soloist, is a pupil of Sevcik, and has marked ability. She surmounted the difficulties of Bruch's Concerto in D Minor with commendable grace and ease.

Isa Kremer sang under the management of Marion Andrews at the Pabst Theater before a rather small but enthusiastic audience. Miss Kremer presented folk-songs with a simple, direct appeal, and was received with cordial favor.

INDIANAPOLIS, IND.

Dec. 2.—Geraldine Farrar, assisted by Henry Weldon, bass; Joseph Malkin, cellist, and Claude Gotthelf, accompanist, appeared in concert at the Murat Theater on Nov. 26. This was the first of the Sunday afternoon concerts arranged by the Ona B. Talbot Fine Arts Association. An excellent program was given by the Ladies' Matinée Musicale on the afternoon of Nov. 29, at the Masonic Temple. A harp ensemble including Louise Schellschmidt-Koehne, France Wilhite-Webber, Alice Singer, Alberta McCain, Helene Glossbrenner, Ruth Wood and Edna Heaton; a chorus led by Ernest Hesser, and Julia Reyer, Isabel Parry, Florence Kinnard and Mrs. S. L. Kiser were heard.

PAULINE SCHELLSCHMIDT.

PRINCETON, N. J.

Dec. 2.—Dr. Alexander Russell, head of the music department of Princeton University, was heard on Nov. 19 in the second of the fall series of organ recitals at Proctor Hall of the Graduate Building. The program included three numbers from Dr. Russell's "St. Lawrence Sketches."

FRANK L. GARDINER.

ALLENTOWN, PA.

Dec. 4.—May Peterson, soprano of the Metropolitan Opera Company, and Salvatore de Stefano, harpist, were the artists in a recital on Nov. 23 under the auspices of the Quota Club. Miss Peterson was heard in songs by Debussy, Dalcroze, Sigurd Lie, Thrane, Hueter, Wintter Watts, Lieurance, MacFadyen and others. Included among her encores were "The Cuckoo Clock," "Mr. and Mrs. Robin," "Pippa's Song," "Comin' thru' the Rye," "Carry Me Back to Old Vir-

ginny," "Land of the Sky Blue Water" and "By the Waters of Minnetonka." Miss Peterson sang with artistic taste, and in rich voice. Mr. De Stefano's program, also admirably interpreted included numbers by Bach, Hasselmans, Zabel, Schuecker, Corelli, Ravel and Posse, the harpist's arrangement, of Granados' Spanish Serenade, and his own composition, "Canzonetta Triste." Mr. De Stefano was also obliged to give a number of encores. Charles Touchette ably played Miss Peterson's accompaniments.

HOLYOKE, MASS.

Dec. 4.—The Rhondra Welsh Male Chorus appeared in the High School Auditorium under the auspices of the Presbyterian Church, and was heard in artistic ensemble work. An interesting program at the Elmwood Baptist Church on Nov. 24 under the direction of Norman Dash, choirmaster, enlisted the services of many musicians of the city. Those taking part were Edna Swartz, Mrs. Herbert Hill and Mrs. Clarence Milnes, sopranos; Mrs. Frederick Ball and Mrs. Alexander Thompson, contraltos; Dudley Silsby, John Cox and E. E. Foote, tenors; Norman Dash, baritone; Edward F. Gilday, bass; Mrs. E. S. Tucker, violinist, and Audrey Stalker, Mary Forbes, Mrs. E. S. Gardner, Mrs. Marjorie Shaw, and Norman Dash, Jr., pianists. The audience filled the auditorium.

HOWARD THOMAS.

NEW CHOIR FOR YORK, PA.

Catholic Women's Club Singers Start Rehearsals—Dr. Dann Speaks

YORK, PA., Dec. 2.—The Catholic Women's Club of York has organized a chorus, which has started rehearsals under the direction of Mason Willis. May Willis is the accompanist, and Mrs. Herbert Longacre is chairman of the Club's music committee.

Dr. Hollis Dann, supervisor of music in the public schools of Pennsylvania, addressed an open meeting of the Music League of York on Nov. 28 on "Methods To Be Used for the Advancement of Music in a Community Like York." Rev. Clinton E. Walter was another speaker of the evening. Musical numbers were given by Grace Ziegler, pianist; Mrs. Walter Gilbert, soprano, and Allen Bond, cellist.

The U. S. Marine Band gave two concerts in the York High School Auditorium on the afternoon and evening of Nov. 18, under the auspices of the York Chamber of Commerce. Large audiences greeted the visitors. William H. Santelmann, leader, and Taylor Branson, assistant leader, conducted the program. The band closed its tour here, returning the next day to Washington.

Horatio Connell of Philadelphia, bari-

tone, was applauded by a large audience at the meeting of the York Women's Club with a program of songs in Italian, German, French and English, on Nov. 24. Ellis Clark Hammann was an able accompanist.

The choir of the Second U. B. Church was heard in concert in Malta Temple, under the leadership of W. L. Rupp, on Nov. 23. Mrs. Chester Creager acted as accompanist. The assisting artists were Blanche Oberdick, contralto; Paul Messerly, tenor; B. Loree Bailey, baritone, and Jeanette Schreiber, reader. Vocal solos were given by Mrs. Eli G. Howard, Mrs. Hiram B. Eicherly and Thelma Richter.

J. L. W. McCLELLAN.

Bloomington, Ill., Greets Mary Garden

BLOOMINGTON, ILL., Dec. 4.—The appearance of Mary Garden under the auspices of the Amateur Club was an artistic event of great importance. Miss Garden, though her voice was apparently affected by a cold, gave an excellent program of foreign numbers to which she added encores in English. Her assisting artist was Max Gegna, cellist, and her accompanist Isaac Van Grove. The audience was large and cordial.

C. E. STEWART.

Claire Dux, soprano, will be heard in recital in Portland, Me., on Dec. 14. Herbert Goode will be at the piano.

Leonard SNYDER

DISTINGUISHED DRAMATIC TENOR

VERDICT OF THE PRESS:

Royal Theatre Verdi "Andrea Chenier"

The public was called yesterday evening to judge a debutant, the tenor Leonardo Del Credo (Leonard Snyder), in the opera Andrea Chenier, who obtained as great a success as he could desire. This new artist was obliged to repeat the "improvisation" of the first act amidst enthusiastic applause. The tenor Del Credo (Snyder), according to our views, has the necessary talent to procure a most brilliant future in the operatic world.

Royal Theatre Malta "Isabeau"

Signor Leonardo Del Credo (Leonard Snyder) impersonated "Polco." It is known that he hails from the land of the "Stars and Stripes," which deals in almighty things, and nothing short of the word "almighty" can describe Signor Del Credo's (Snyder's) voice. It is one of those phenomenal voices which, occasionally, blind chance bestows as a golden gift on a man, who, if cute enough to make good use of it, can in a few years command the admiration of the musical world and be classed as a celebrity. It is a clear, bell-like voice of great volume, evenly equal in all registers, of a most sympathetic timbre, which flows like a stream out of his throat, filling the whole theatre and dominating over other voices and orchestra combined, without the least effort or strain on his part. The audience stood spellbound, delightfully hearing that glorious voice, and then a wild burst of cheering and thunderous applause broke forth, which visibly affected the artist.

Theatre Royal No. 2 Malta "Isabeau"

Il Signor Del Credo "a credo american" (Leonard Snyder) possesses a very rare voice, rare for its color, which is absolutely Argentine, and rare for the fact that it is equal from the first to the last note.

Theatre Royal Malta "La Tosca"

The distinct tenor, Leonardo Del Credo (Leonard Snyder), obtained a personal success, truly remarkable for the occasion after "Recondita Armonia," the duet and the phrase "Vittoria, Vittoria," and assuming an absolute fanaticism after the romance "Lucean le stelle," of which the public asked and obtained an encore. Decidedly in our opinion there is open to Signor Del Credo (Leonard Snyder) a brilliant career, his having at his command all the qualities necessary and imaginable to become a celebrity, possessing also an artistic figure absolutely of sculpture.

Royal Theatre "Francesca da Rimini"

Leonardo Del Credo (Leonard Snyder) is gifted with one of the most beautiful and powerful voices of the present epoch. Having these qualities he can assume without hesitation the heavy part of "Paolo the beautiful," reporting a remarkable success.

Royal Theatre Malta "Iris"

Signor Del Credo (Leonard Snyder), the tenor, undertook the difficult part of "Osaka," which gave him full scope to display his wonderful tenor voice, and to show to advantage its power, its richness and uniformity of timbre as well as its extensive register.

Lyric Theatre Milan "Isabeau"

(With the composer, Mo. Mascagni, directing) Corriere della Sera

Among the artists emerges the tenor, Leonardo Del Credo (Leonard Snyder), who appeared a



Returned to America, his native land, after six years of successful appearances in European Opera Houses, singing there under the name of Leonardo Del Credo.

little nervous in his acting, but displayed a most beautiful voice, especially so in the higher register, also displayed the art of phrasing with expression.

Verdi Theatre Ferrara "Isabeau"

The tenor, Del Credo (Leonard Snyder), who has the vibrating soul of an artist and who has been justly applauded with the greatest enthusiasm by our public, is a victorious artist, for the charm of his voice and for his insuperable art of singing, also for his excellent acting.

Eretnio Theatre Vicenza "Andrea Chenier"

The tenor, Del Credo (Leonard Snyder), acclaimed, in his brief, but brilliant career, in many theatres of Italy, has given to us an exquisite display of his art and singing. Who has had the fortune of hearing him will retain a most pleasant remembrance. His voice, agile, harmoniously sonorous, with an astonishing facility of passages, the correctness, the charm, the elegance of singing, in which reflect all the movements of a sensible and passionate soul, an admirable, vivacious interpretation of the personage represented. In fact all the qualities of a singer and a superior artist render the tenor Del Credo (Snyder) worthy of the most ample praise, even though the opinion should be proffered by a more severe critic. The public has expressed with clearness its opinion and its sentiments, lavishing cordial applause at the end of each act and sometimes during the acts.

Politeama Margherita Theatre "Loreley"

To the tenor, Leonardo Del Credo (Snyder), nature has given a precious organ, a voice very free and ample, of a very sonorous and clear timbre and bell-like in the upper register.

SCORES INSTANT SUCCESS IN OPERA IN BROOKLYN

New York Times "Carmen"

Leonard Snyder, the "cowboy" tenor, who also made a career abroad, was virile in both voice and stage presence beyond the usual tenor debutant.

New York American "Carmen"

Leonard Snyder gave a dramatic impersonation of Jose.

Brooklyn Standard Union "Il Trovatore"

There was one pleasing feature of the evening, the coming into his own of Leonard Snyder, the young American tenor. The measures of Manrico were filled with his powerful and resonant voice; his Manrico was a revelation.

Brooklyn Daily Eagle "Il Trovatore"

Leonard Snyder as Manrico was in good voice

and was applauded enthusiastically throughout the evening.

Il Progresso Italo-Americano "Carmen"

The tenor, Leonard Snyder, was liked immensely in the "Flower" song and the splendid last act.

New York Evening Post "Carmen"

Leonard Snyder, the Don Jose, introduced himself favorably to a Metropolitan audience and with more assurance henceforth his voice and presence should make him a favorite.

Brooklyn Daily Eagle "Carmen"

The Don Jose, a cowboy who has sung in Italy, and so calls himself Leonardo Del Credo on the bills, is a find. He is a tall, big chap; his voice is a ringing big tenor and he has an instinct for

acting. He sang as they taught him in Italy, and as many tenors who come to the Metropolitan without his big voice sing with very little use of the soft pedal. But he is tremendously in earnest, and in the last act it was Del Credo rather than Miss Gentle who gave the tragic note which should mark the murder.

Brooklyn Daily Eagle "Pagliacci"

In the Leoncavallo production (Pagliacci) Leonard Snyder was the dominating figure as Canio, and was enthusiastically applauded for his singing of the familiar "Ridi" aria.

Brooklyn Daily Eagle "Carmen"

Leonard Snyder, the young American tenor, repeated his success in the role of Don Jose on the opening night.

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NEW YORK, DECEMBER 9, 1922

STEPPING OUT OF THE PICTURE

THE more settled the larger part of Metropolitan Opera audiences become in the conviction that it is an artistic sin for a singer to step out of the picture to take cognizance of applause, the more determinedly certain elements behind the rail and in the balconies bound their palms in an effort to force the artist to commit this error. It is unfair to attribute all such demonstrations to the claqué. Great numbers of foreign-born patrons, whose operatic manners were acquired in the small theaters of Europe, never will be able to understand what to them is the coldness of American audiences. For many of these, excitement is the very life breath of opera, and an aria is listened to largely for the sake of the bravos that can be shouted at the end. To fail to applaud the tenor or the soprano loud and long is to indicate that the singing did not give pleasure; and for the singer to give no heed to this tribute is discourtesy or worse.

Usually a new singer, especially one from Italy, must be permitted a season or two in which to learn that he is not supposed to acknowledge applause at the Metropolitan, except in taking curtain calls at the end of a scene or act. He can scarcely be expected to distinguish, at the outset, between the reserve of one part of the audience and the eager enthusiasm of another part. Even if he could make the distinction, he would doubtless feel that he had every reason to be grateful to his transplanted compatriots for giving him a welcome in the new land. So he makes his bows, as he has been in the habit of doing, too pleased to give heed to the frowns of those who occupy the chairs in front of him.

As the foreign constituencies in New York grow and multiply, it seems unlikely that there will be any lessening of the conflict between the two elements in every audience. A ruthless but tactful stage manager must be depended upon to take offending singers to task, gently at first, but severely if the habit is persisted in, since only the right attitude on the part of the performers can prevent such inartistic incidents as Cavaradossi rising, coming to the footlights and smiling and bowing, after he has finished in tones of overwhelming grief, "E lucevan le stelle"; or the elder Germont placing his hand on his heart and nodding joyously when his projection of "Di Provenza" has fired to white heat the enthusiasms of the Italomaniacs. There should be a word of commendation for the artists, whenever, as in the recent first performance of "Carmen" this season, they remain motionless, either sitting, kneeling or standing—in the lack of some more effective expedient—while the tumult and the shouting dies. The Metropolitan cannot afford to lose one of the best of its latter-day traditions.

THE PLATFORM RUSH

POLICE action may eventually be necessary to curb those hero-worshippers who rush toward the platform at the end of celebrity concerts. There are regulations against the blocking of aisles which are violated whenever such demonstrations take place. Persons who have sought to quit some recitals after the final number, content to leave the extras to the encore fiends, know from the buffetings they have received in getting out, that some of these precipitate descents upon the stage are far from gentle. Indeed, a former football player who has kept in training by fighting his way on and off the subway trains can be none too sure of getting out, once the forward avalanche of wildly enthusiastic admirers of an all-popular artist has begun. Just what these frenetic ones find to reward them in the hollow beneath the platform, where nothing ever sounds as well as it does further back, continues to puzzle sober souls; but if the practice grows any more tumultuous accident policies for concert patrons will be in order.

COSTUMES—OR GOWNS?

SOME of the most beautiful of the costumes seen on the stage at the Metropolitan in the new season have been anachronisms. Others have scarcely been costumes at all. Going to the opposite extreme from those fantastic and bizarre creations which Geraldine Farrar flaunted, in attiring herself as no one ever before was garbed in the history of the human race, prima donnas of the opera seem in a fair way to make a vice rather than a virtue of simple lines, in that they are appearing in character in raiment that could pass muster at a social function of the day. Afternoon and evening gowns can be very lovely and can look very stunning on a gracious soprano or a statuesque contralto, but they scarcely contribute to the atmosphere of an opera which has to do with a past period in Poland, Spain, Borneo or Timbuctoo. Even legendary Cornwall has need of an embargo against twentieth century modes.

Meanwhile, French heels have become more universal than ever in lands and epochs that never dreamed of daintiness on stilts. Can it be true that prima donnas fear they will never reach their high notes if they discard these props? Surely no one of them would be any less a star if she were to appear, for example, in historically correct medieval shoon!

TO OLD TIMERS

FORTY years ago or so, a bequest of half a million dollars was left by a New Yorker for the purpose of establishing a Conservatory of Music. Trustees were appointed for the fund. Complicated litigation ensued with the result that after a number of years the project fell to the ground, the entire estate having been eaten up by legal and other expenses.

A request is made through the columns of **MUSICAL AMERICA** to any old timer who can recall the circumstances of this bequest and the name of the person who made it. Address Editor, **MUSICAL AMERICA**, 501 Fifth Avenue, N. Y.

Personalities



Ernest Schelling, American Pianist and Composer (Left), and Ulysses Lappas, Tenor of the Chicago Opera, Enjoy Saline Breezes On an Ocean Liner's Deck

After a summer passed in European centers, Ernest Schelling returned last week on the liner Olympic to resume his American concert engagements. The composer and pianist was soloist in Paris with the Conservatoire Orchestra, and was also heard in Amsterdam and The Hague under the baton of Willem Mengelberg. His "Impressions of an Artist's Life," performed in New York last season, was played by the artist with orchestra in the French capital, before a distinguished audience which included President Millerand. An acquaintance encountered aboard ship was Ulysses Lappas, tenor of the Chicago Opera, and the two artists interspersed nautical pursuits with many conversations on musical matters. An inseparable co-traveler on Mr. Schelling's tours, his pet bull-terrier, Nicholas Kresowski, "listened in" upon these occasions.

Strauss—The directorship of the Vienna Conservatory is reported to have been offered to Richard Strauss, who will continue as artistic head of the Opera in that city.

Goossens—A ballet, "L'École en Crinoline," to a libretto by Mrs. Barney of Washington, has recently been completed by Eugene Goossens, British composer. The scene of the work is laid in England at about the year 1840.

Bonnet—Joseph Bonnet, who is now engaged in giving organ recitals in Europe, declares that he has no intention of taking orders as a priest or monk. A report that he contemplated retirement from his work as concert artist to enter the priesthood was circulated some time ago.

Garrison—Singing a portion of the rôle of *Rosina* in German at the Berlin Opera on Nov. 27, Mabel Garrison, soprano of the Metropolitan, recently received favorable comments from the reviewers. The audience was pleased with the lingual innovation, as the work is usually given in Italian at that opera house.

Lasalle—The Orchestra of the Concerts Lasalle, Madrid, is contemplating a tour of the Spanish provinces. The conductor of the organization, José Lasalle, is a native of Madrid, who has achieved successes as guest conductor in Paris and other foreign capitals. He conducted the first performance of "Parsifal" in Spain.

Gigli—Beniamino Gigli, tenor of the Metropolitan, recently appeared as soloist, singing arias from "Pagliacci" and "Tosca," at a Gambol of the Lambs' Club. Mr. Gigli was subsequently elected a member of the organization. Mr. Gigli has also been elected an honorary captain of the New York Police Department.

Sapellnikoff—After six years, during which he was not permitted to leave Russia, Wassily Sapellnikoff, pianist, has recently returned to London for a concert tour. Among the adventures related by him upon his arrival was an instance in which a Bolshevik inspector visited his home and ordered the piano removed, asserting that it was a "luxury." Upon being told that the owner was a musical artist, the man relented.

Lehar—Writing on the operetta since Offenbach, in the current issue of the *Art Review*, Franz Lehar asserts that there has been a development in the form comparable to that in the modern grand opera. Says Mr. Lehar: "Today one hears more refined orchestral effects than formerly in grand opera. I am of the opinion that the modern operetta should not neglect melody but that it should be refined by interesting and modern harmonic treatment."

Point and Counterpoint

By Cantus Firmus, Jr.

Cow-Catchers and Cadenzas

THINGS have changed in the last generation in the World of Music, a vague country usually alluded to with bated breath by press representatives and other not disillusioned wights. The prima donna now commands as much as a whole drawing-room car for a series of leisurely costume recitals, and no longer, as in the days of sainted Mapleson, do the seven stars of an opera company compound macaronies and do other light housekeeping operations *en tour*. It is true that but yesterday an indignant chorus of Highly Remunerated Voices cried out against the high cost of living on wheels. Be that as it may, there is happily now no longer the Bovine Peril to encounter on the railroads. The well-behaved cowlet now refrains from venturing beyond limits, even in the once woolly West.

List, however, to the tale of other days, when Armour had not yet corralled all beeves in the city by the Lake famous for the presence of the Auditorium and Mary Garden! Impresario Mapleson holds forth in his Memoirs at some length on the function of the "cowcatcher" in the itinerant activities of lyric artists in the year 1886 A. D.

* * *

"WHILE on the subject of cows," he says, "I must say a word as to the cruel fate which these unhappy beasts meet with at the hands of the railway people. In front of every train there is a 'cowcatcher,' which, when a cow gets on the line, shunts the wretched animal off . . . When a cow is destroyed by the 'cow-catcher,' the owner can claim from the railway company half its value; and, it is said, that in bad times when cattle are low in the market or, worse still, unsalable, they are driven on to the line with a view to destruction . . ." Charming vision is this of the Pattis and De Reszkés of another day braving the recurrent jolts as vast herds were reduced to beefsteaks in order that their owners might collect the insurance. We should like to have lived in the Greeleyan days of journalism, in order to have launched a stinging diatribe against the slings of outrageous transportation. "Shall Music's Proud Brow Bend before the Machinations of Philistine Drivers?"—we should have headed our article. There should have followed a pathetic instance recently transpired west of the Alleghanies. It should have proceeded as follows:

* * *

"AREGETTABLE instance of laxity in the conduct of national affairs was exhibited on Thursday last, while Arietta Hittheheights, renowned coloratura, was peaceably proceeding through the fair state of Kansas on her way to fulfill a concert date in midmost Missouri. It was ten o'clock in the morning, and the well-known diva, reclining luxuriously in the day-coach, was reading with exclamations of pleasure the notices of her performances in a copy of a well-known musical publication. Suddenly, and without warning, Mme. H. was thrown violently toward the ceiling, and the universe resounded with an appalling concussion. 'Just a blamed steer'—said the conductor with characteristic insouciance. Mme. H. was enabled to recover her breath-control only a half-hour before the opening of her program, and it was observed by auditors that the famous Hittheheights poise was not at its poisiest during the opening moments of her delectable concert . . ."

* * *

VOCALISTS, as we may have remarked before, may be glad they are not living in that distant and stressful period of the national history!

* * *

Our Opera Plots

No. 4—"LOHENGRIN"

ORPHANED Elsie, so blameless of life,
Is accused of murderous wrong
By vile Fred, Brabant's count, and his wife.
From on high comes a champion strong,
Vindicates heroine and her marries.
Forbidden to ask her lord's name,
Elsie does—and he no longer tarries,
But departs on a duck, as he came!

Editor's Note: The moral of the heretofore-mentioned immortal work is: Operatic Wives Should Not Ask Operatic Husbands Embarrassing Questions!

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Singing for Workers

Question Box Editor:

Is it any use for a person employed all day and having only about an hour free daily for practice to attempt to learn to sing? Could I make any progress by practising for such a short period?

M. B. H.

Washington, D. C., Dec. 2, 1922.

Eminently so, if you are really interested and will practise faithfully. An hour a day in periods of fifteen or twenty minutes will bring results in a very short time, though of course you should have longer time if possible. Be careful not to practise just before or just after eating, or when very tired. Choose your teacher judiciously and do not try to go ahead too rapidly.

* * *

Archaic Instruments

Question Box Editor:

Can you tell me if any of the following instruments mentioned in the Bible are still in use, and if not, what modern

instruments they resembled: The sackbut, psaltery, dulcimer and shawm?

L. M. S.

New Orleans, La., Dec. 2, 1922.

They are all obsolete. The sackbut was the forerunner of the trombone, the psaltery was something like a zither, as was also the dulcimer, except that in the latter the strings were struck with hammers instead of being plucked. The shawm resembled the modern oboe.

* * *

The Trembling Tongue

Question Box Editor:

What causes a singer's tongue to tremble, especially on high notes, and what will rectify this fault? The more loosely the singer sings, the more the tongue trembles, and to hold it causes tightness.

M. H.

Brockton, Mass., Dec. 2, 1922.

The trembling is undoubtedly caused by tension somewhere, probably in the muscles in the throat at the root of the tongue. Try practising sustained tones mezzo-forte, holding the chin with the

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forefinger and putting the thumb lightly under the chin. In this way you can check up on any tightening. The floor of the mouth and the root of the tongue must remain perfectly soft.

* * *

Change of Piano Technique

Question Box Editor:

Why has the manner of holding the hands when practising piano changed so completely? When I studied as a child, we were taught to have a level line from the elbow to the knuckles.

J. H.

Buffalo, N. Y., Dec. 2, 1922.

The old way of holding the hands was a relic of the old clavichord touch, in which the fingers plucked the keys rather

than struck them, because the jacks plucked the strings with quills instead of hitting them, hammer-like, as in the present piano. The flat wrist tends to devitalize the muscles of the hand and does not give such a high leverage for the fingers.

* * *

Church Singing for Students

Question Box Editor:

Do you advise a student's singing in a church choir or not? I mean, is it a help or a hindrance to vocal development?

S. B. T.

New York City, Dec. 2, 1922.

Not unless your voice is very well placed, and not then unless you need the money.

Contemporary American Musician

No. 253

Kitty Cheatham

KITTY CHEATHAM, interpretative singer and authority on literature and songs for children, was born in

Nashville, Tenn.

She received her general education in the private schools of Nashville and her musical education in this country and Europe, studying in France and at the University of Berlin. Her formal debut was made in London and was followed by appearances in other European cities.

Her early environment enabled Miss Cheatham to sing old Negro folk-songs with authority, and from the beginning she was successful in introducing them to her audiences at home and abroad. In Berlin she used special translations.

Miss Cheatham gradually widened the scope of her work so as to include the

folk-songs and children's songs of all nations, until her repertoire included over 1000 songs in seven languages. In her programs for children she told stories, sang songs and gave her own interpretations of Mother Goose rhymes, the latter being special favorites.

Soon she began to arrange orchestral programs in connection with her work, appearing with the New York Symphony, the New York Philharmonic, the Philadelphia Orchestra and other organizations. At these she introduced her adaptation of the fairy tales of Hoffmann which inspired Tchaikovsky to write his "Nutcracker" Suite, introducing the movements of the Suite with the stories.

Miss Cheatham has been a leader in community singing and has conducted choral bodies. She has also lectured and written a great deal, and in 1913 she appeared in recital before 15,000 students of the University of Berlin. She has collected songs and issued, through G. Schirmer, Inc., "Kitty Cheatham—Her Book" and "A Nursery Garland, Woven by Kitty Cheatham." She is a member of the faculty of the Oratorio Society of the New York Christian Science Institute, John Warren Erb, conductor.



Kitty Cheatham

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STEADY DRILL FOR CINCINNATI FORCES

Reiner Leads Two Rehearsals a Day—Recitalists Appear

By Philip Werthner

CINCINNATI, Dec. 2.—At its third concert of the season, given on Nov. 25, the Cincinnati Symphony acquitted itself with credit and distinction in a program comprising Arthur Foote's "Character Pieces," Glazounoff's Third Symphony, and a concert piece for harp and orchestra. Joseph Vito was the soloist, and showed mastery of his instrument and fine and polished musicianship.

The playing of the orchestra again demonstrated the cumulative benefits of persistent and conscientious rehearsing. Fritz Reiner, the new conductor, is working hard to improve the quality of the orchestra in all its parts and bring it to a realization of his own high ideals in performance and interpretation. He frequently conducts two rehearsals a day, and asks some of his men to take home and practise their parts by themselves. There are also innumerable part-rehearsals by the strings, or the woodwind, or brass, or other group of players. All of which has already succeeded in making the orchestra play better than it ever did before.

Louis Saverne, pianist, and Dan Beddoe, tenor, gave a recital of Russian music at the Cincinnati Conservatory on Nov. 23, which was well attended and artistically successful.

The Mendelssohn Singing Society, conducted by Leo Thuis and assisted by Mary Ann Kaufmann-Brown and Joseph Schenke, gave a concert at the Automotive Accessory and Radio Exposition in the Music Hall on the evening of Nov. 27.

Giuseppe Carollo, a young Italian tenor, gave a song recital with the assistance of Eulah Corner, contralto, and George Segers, from Giacinto Gorno's class at the College of Music, in the Odeon on Nov. 26. Grace Gardner illustrated and analyzed the opera "Walküre" on Nov. 28 at the Hotel Sinton in preparation for the Dippel performance. She was assisted by Clara E. Taylor, of the Chicago Opera, a former pupil, Louette Lucke, Robert Thuman and H. W. Hess.

The St. Lawrence Choir, composed of sixty-eight singers, men and boys only, and under the baton of J. Alfred Schehl, will give two concerts this season in Emery Hall. At the first it will be assisted by Joseph Vito, solo harpist of the Cincinnati Symphony.

GREET NEW ORCHESTRA

Women's Symphony of Omaha in First Concert—Applaud Macbeth

OMAHA, NEB., Dec. 2.—The Women's Symphony of Omaha, Robert Cuscaden, conductor, gave its first concert on Nov. 23, and was warmly greeted. The orchestra is sponsored by the music department of the Woman's Club, of which Mrs. Willis Redfield is leader and to whom belongs the credit for its organization. The Woman's Club Chorus, also under

Robert Cuscaden's baton, took part in the program.

The initial concert in the course of the women's department of the Chamber of Commerce attracted a capacity audience at the City Auditorium. Florence Macbeth was the artist, making her first appearance in this city, and she was vigorously applauded in an artistic program. George Roberts assisted as pianist and accompanist.

The quartet of the First Presbyterian Church, comprising Louise Jansen Wylie, soprano; Mrs. Verne Miller, contralto; Lawrence Dodds, tenor, and A. L. Hobbs, bass, with Louise Shaddock Zabriskie, organist, was recently heard in two concert programs. Before the Fortnightly Club an oratorio program was given; while the Friends of Music listened to an opera program.

An evening of Beethoven was given by Cecil Berryman and Alice Davis Berryman recently at the Y. W. C. A. At the same place a series of free Sunday afternoon concerts has been inaugurated, the first being under the leadership of Robert Cuscaden.

A fine program of liturgical music was given by the choir of Saint Cecilia Cathedral on Sunday afternoon, Nov. 19. Reginald Mills Silby, in charge of the cathedral music, contributed several organ solos, and was represented as a composer by a beautiful "Ave Maria," sung by Henry Meile.

EDITH L. WAGONER.

DENVER, COLO.

Dec. 2.—Tito Schipa, tenor, and Frances Paperte, mezzo-soprano, both of the Chicago Opera, were heard in joint recital in the second program of the Slack series on Nov. 23. Mr. Schipa achieved a notable success in a program which included arias from "Rigoletto" and Cilea's "Arlesiana" and Old Italian and Neapolitan songs. Miss Paperte was also applauded for her interpretation of interesting numbers and the artists were heard in duet arrangements of Nevin's "O, That We Two Were Maying" and Tosti's "Venetian Boat Song." Julian Huarte was Mr. Schipa's accompanist and Otto L. Fischer was at the piano for Miss Paperte.

J. C. WILCOX.

PHOENIX, ARIZ.

Dec. 2.—The first number of the Artists' Course sponsored by the Musicians' Club was the violin recital of Toscha Seidel on Nov. 20 in the High School auditorium. The program included a Handel Sonata, a Saint-Saëns Concerto and several shorter numbers. The audience was of fair size and very cordial. Francesco Longo played excellent accompaniments.

HELENA M. REDEWILL.

LINCOLN, NEB.—Geraldine Farrar, assisted by Henry Weldon, Joseph Malkin, and Claude Gotthelf, gave the first recital of Mrs. Kirschstein's Artists' Series at the City Auditorium recently. There was a capacity house.

CHAMBER MUSIC ATTRACTS PORTLAND, ORE., AUDIENCES

Wolf-Ferrari and Rubinstein Trios Featured—Band in Sunday Afternoon Concert

PORTLAND, ORE., Dec. 2.—The second concert of the series of the Pipes-Conrad-Hutchinson Trio, was given recently at the Women's Club Building. The Trio in F Sharp Minor Op. 7 by Wolf-Ferrari, and the Rubinstein Trio in B Flat No. 3 were artistically played by Susie Fennell Pipes, violin; Ferdinand Conrad, cello, and J. Hutchinson, piano.

Miss Pipes, violinist, and David Campbell, pianist, both of the faculty of the Ellison-White Conservatory, gave a recent program for the students and their parents. A Suite for Piano and Violin by Schütt, and a group of piano solos by Mr. Campbell were included in the recital.

Henriette Michaelson, Russian pianist, who is making her home in Portland, was heard in the second of a series of three Sunday afternoon recitals she is giving at the Portland Art Museum. An interesting program was made up of compositions by Schumann and Brahms.

The 162nd Infantry Band, under the direction of Frank B. McCord, was featured in one of the city's popular Sunday afternoon concert recently; and an attractive program was presented to an audience that practically filled the large Municipal Auditorium. Solos were given by Sergeant Herbert Goss, baritone; Sergeant Percy Shelter, trombone, and Sergeant Stephen Tichnor, clarinet. The military march "Pomp and Circumstance" by Elgar, with accompaniment on the pipe organ by William R. Boone, proved most popular. Charles O'Hara, one of the tenors of the American Light Opera Company, sang "M'Appari" from "Martha."

IRENE CAMPBELL.

OKLAHOMA CITY, OKLA.—Led by Sasha Rasovitch, choir master, a performance of the oratorio, "The Vision of St. John," was given recently at the First Baptist Church by the regular choir augmented by a number of local singers. The singing was excellent.



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GOLIBART

AMERICAN TENOR



Press Comments on Recital
November 16—Washington, D. C.

Washington Evening Star:

"Scoring a perfect triumph from the first note of his aria by Handel to the last phrase of his final encore, a spiritual 'Hard Trials.'"

"Voice of lovely lyric quality. He sang with simplicity and ease, a fine sense of artistic appreciation of both text and music, and unquestionable versatility."

Washington Times:

"Victor Golibart, tenor, was enthusiastically welcomed—a voice of excellent range and flexibility, delicate interpretation, enunciation above fault finding."

Washington Post:

"Golibart's use of the messa di voce was exquisite and his tone placement throughout was quite perfect. There was understanding, sincerity and vocal appreciation."

Washington Herald:

"Golibart interprets poetically and artistically, whether it be Handel or Burleigh, and his delighted hearers demanded encores persistently."

L. D. BOGUE CONCERT MANAGEMENT, 130 West 42nd Street, NEW YORK

Mme. Ziegler Sees Inspiration to Singers in Sacrifices of Mothers

ANNA E. ZIEGLER, director of the Ziegler Institute of Normal Singing, has helped to shape the career of many young singers. Her interest has gone beyond the purely vocal phase of their work. Their ambitions, sacrifices, disappointments and achievements have not passed unnoticed by her; and now, after many years rich in experience, she would say a word to the mother, who as a rule, is the power and inspiration behind the young aspirant.

"I have met that mother during many years," says Mme. Ziegler, "and still meet her. She has sacrificed everything for her daughter's future; saving something from her limited income, denying herself many little cherished luxuries and pleasures, but doing it all joyfully, that Virginia may succeed. Often she has come to my studio in clothes long since out of fashion, and with hands hardened from work. She has said to me: 'You see, Madame, I want Virginia to have the best there is, and I am willing to work hard to pay the price for the best.'

"But what is the price? It is much more than the money involved. It means also eternal vigilance that a career may not be ruined through misguidance. First there is the choice of a competent teacher, one who will not only make the most of Virginia's natural gifts, but will help to mold her character along the lines of beautiful womanhood.

"It is of this particularly that I would speak to the mothers. There is one word I would say to them: 'Clarity'—keep your mind clear when you choose a teacher. Go along with your daughter fearlessly and courageously at every step. The young mind is susceptible to your influence. If you fear she will fear also.

"What would I say to the mother in helping her to choose a teacher? Just this: 'Your cleverness must consist in finding out whether the teacher you favor also represents the knowledge required to-day.' The teacher may have a classical mind, and be content with results of an impractical nature. Art for art's sake. Such a teacher feels perfectly justified in keeping the pupil for years and years upon gradual development. Or the opposite may be the case: exaggerated modernism, delving into weird music, calling it advancement, and bringing out too soon the student's own sentiments and unripe opinions. A student is a child in art; and a child, when allowed expression too early, is a nuisance to the world, even though adored by doting parents and friends.

"How to beware of making a mistake in choice? By withholding decision until you yourself can form a sane judgment. This need not take very long if you are alert. Go to hear the best singers in the public recitals. Then insist on hearing the prospective teacher's pupils—and not only the star pupils. If there be no beauty in the tones; if there be fear, forcing, muscular pressure of the neck, scowling, heavy breathing, etc.—seek further. It is a great decision. Weigh before acting. It is always better to form your own opinion. A few weeks' time well spent will surely open your eyes. Real progress can never be hidden, so you must follow visible progress in every successive month. If Virginia has



Photo by Bachrach
Mme. Anna Ziegler

weak and shaking tones, they will grow steady. If her voice has a small range, it will grow in dimension. If there is lack of flexibility, uncontrolled volume, two or more characters of tone unblended, indistinct diction—these, and other hindrances to a career, must visibly and quickly disappear under right guidance.

"And you will naturally be interested in the financial side. A tangible result in money earned by singing is possible after one year's sensible training. It may be ever so little—a small church position, a few paid concerts, some voice records, or even a chorus and understudy engagement—but at least it is a concrete, tangible return for effort and money spent. If your girl can take a four years' course let her do it; but even after the first year the artistic finish and style to be attained in that course must be in sight.

"Of all this you can and must be the judge, little mother. Do not feel that you are of no use except to help materially, for as a matter of fact you are the main factor."

"This," concludes Mme. Ziegler, "is my message to all the mothers of all the Virginias."

SYDNEY DALTON.

DANVILLE, VA.

Dec. 2.—Sue Harvard and John Powell appeared in Danville last week. Miss Harvard sang at the Majestic Theater under the auspices of the local Kiwanis Club, and was greeted in an artistic program by a large and enthusiastic audience.

Mr. Powell was also welcomed heartily by a large audience, the "Waldstein" Sonata and other numbers by Beethoven being much applauded. The pianist appeared under the auspices of the Music Study Club.

EUGEN PUTNAM.

NORFOLK, VA.

Dec. 2.—Inez Barbour, soprano, and Hans Kindler, cellist, were presented in the second recital organized this season by the Norfolk Music Club, in the Colonial Theater on Nov. 22. Miss Barbour displayed artistry in numbers by Bach, Brahms and modern composers, including songs by her husband, Henry Hadley. Mr. Kindler received an ovation for his playing of the Bach Prelude and Fugue in C Minor, a Concerto by Lalo and a Rhapsody by Liszt-Popper. Clarence Furham furnished excellent accompaniments.

LOUISE C. WILLCOX.

LEXINGTON, KY.

Dec. 2.—A brilliant audience heard Mary Garden at the Woodland Auditorium on Nov. 29, the third artist in the fifth annual artist concert series presented by Anna Chandler Goff. Miss Garden was assisted by Max Gegna, cellist, and Isaac Van Grove, pianist. The soprano was accorded a generous reception.

MARY CAMPBELL SCOTT.

Book Appearances for Ringling

Robert Ringling, baritone, is being booked by his manager, R. E. Johnston, for many appearances. He gave a recital in Baraboo, Wis., on Dec. 4, and will appear in Chicago, on Dec. 10. During the holidays he will sing in Tampa, Ocala and Miami, Fla. He will be heard in the

San Carlo Opera Company's performance of "Martha" in Cleveland, in the rôle of Plunkett, and during January will sing the part of Valentine in "Faust," which will be given in concert form in Norwalk, Conn. He will also sing in Bridgeport, Bristol and Newark, N. J.

SOLOISTS IN KANSAS CITY

Members of Conservatory Faculty Give Recital

KANSAS CITY, Mo., Dec. 2.—Louis Dornay, tenor, and Muri Silba, pianist, were heard in recital in Ivanhoe Auditorium on Nov. 24. Both artists are members of the faculty of the Kansas City Conservatory. Mr. Dornay proved himself a singer of dramatic power, in a program for which accompaniments were played by his wife, Betsy Culp Dornay. Mme. Silba excelled in delicacy and color in works of modern composers. The concert was the second of a series by members of the faculty.

Ruth E. Van Leuven, soprano, gave a successful program in the Athenaeum Auditorium on Nov. 21. Another recent recitalist was Elsie Frisbie, soprano, who was heard in a program at All Souls' Church on Nov. 23.

JOHN A. SELBY, JR.

CHARLESTON, S. C.

Dec. 4.—The colored children of Avery School gave a recital of old songs and spirituals recently. The concert was well patronized, many white people attending to show their interest in keeping alive the spirituals among the Negro race. "The Great Camp Meeting," "I'm So Glad Trouble Don't Last Always," and "Couldn't Hear Nobody Pray" were sung with fervor. Rosabelle Cambell showed histrionic talent in her recitations from the works of the colored poet Paul Dunbar. A graduate of Fisk University teaches the school these jubilee songs. The concert was held in Zion Presbyterian Church, and the proceeds went to the support of the school.

V. G. TUPPER.

The fourth of the series of Friday morning musicales at the Hotel Biltmore, New York, will be given on Dec. 15. The soloists will be Arthur Rubinstein, Rosa Ponselle and Rudolph Bocho. The latter is now on tour with John McCormack.

HEAR VISITING AND LOCAL ARTISTS IN WASHINGTON

Singers, Pianists and Organists Presented in Recitals—MacDowell Club Gives Concert

WASHINGTON, Dec. 2.—Reinald Werrenrath, baritone, was presented in the first program of the City Club series, arranged by Mrs. Wilson-Greene, on Nov. 24. The artist's interpretations of the "Pagliacci" Prologue, Giordani's "Caro Mio Ben" and numbers by Speaks and other composers were greeted with enthusiasm.

A two-piano program, which included several modern works, was given by LaSalle Spier and Arthur D. Mayo on Nov. 23. MacDowell's Concerto in D Minor was given a good performance by the two artists, whose ensemble work was marked by felicities of technique and piano color. Numbers by Sinding, Ropartz and Kaun were also given.

George Deland, organist, opened a series of recitals on Nov. 23 with a program that included arrangements of Mozart's "Nozze di Figaro" Overture and numbers by Grieg, Bazzini, Elgar, Guilman and Cadman-Eddy. Netta Craig, soprano, was the assisting artist.

Beatrice Wainwright, soprano, was heard in an interesting program on Nov. 26. Fannie Hebner assisted at the piano.

The MacDowell Music Club gave its first public concert on Nov. 28, when an artistic program, including many works of MacDowell, was presented by the following soloists: Ann Cornwall, soprano; Sue Kennedy, contralto, and Harriet Hine, Kathryn Beck and Pauline Graff, pianists. Georgia E. Miller, director of the Virgil Clavier Music School, is president of the organization.

WILLARD HOWE.

Alice Baroni Sings in Sandusky Series

SANDUSKY, OHIO, Dec. 4.—The second concert in the Artists' Series was given by Alice Baroni, coloratura soprano, in the High School Auditorium recently. In a program of songs and operatic arias, Mme. Baroni sang with brilliancy, flexibility, and great emotional warmth.

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Paderewski Heads List of Visitors in Boston's Week of Brilliant Music

Heifetz and Hutcheson Heard in Recitals—Mollenhauer Conducts People's Symphony with Rulon Robison as Soloist—Clara Larsen, Robert Murray, Carmela Ippolito, Alexander Chigrinsky and Joseph Lautner Also Appear

By HENRY LEVINE

BOSTON, Dec. 4.—The outstanding event of the music calendar during the past week was the return of Paderewski to Boston after an absence of six years. The audience welcomed his return with extreme cordiality, rising in deference to the great pianist. Natural misgivings about his powers after so long an absence from the concert stage were quickly allayed. It was reassuring to note that Mr. Paderewski's playing was more satisfying at this concert than at his last concert during the war. His tone, glowing at all times, was never marred by that undue forcing of his instrument which unpleasantly characterized some of his performances previous to his retirement. The program was a colossal one, including Mendelssohn's *Variations Sérieuses*; the Schumann *Fantasy*, Op. 17; Beethoven's *"Appassionata"* Sonata; Chopin's *Ballade in G Minor*; Nocturne, Op. 37, No. 2; Mazurka in B Flat Minor, Op. 24, No. 4, and Scherzo in C Sharp Minor, and Liszt's *"Au bord d'une source,"* Etude in F Minor and *Polonaise in E*. Mr. Paderewski played many encores, including Liszt's *Second Hungarian Rhapsody*, the *"Love-Death"* from *"Tristan and Isolde,"* his own *Minuet* and others. The pianist's technical powers were undiminished; his bravura was stupendous and electrifying and his finger work in delicate or brilliant passages was superlatively clear and limpid. Unabated, likewise, were his resources in interpretations. Without indulging in finicky nuances, he nevertheless played with great spontaneous poetry and epic grandeur and eloquence.

Heifetz in Second Recital

Jascha Heifetz gave his second Boston recital of the season at Symphony Hall on Sunday afternoon, Nov. 26. He played the Brahms Sonata in A, a Bach Sonata for violin alone and compositions by Tchaikovsky, Tchaikovsky-Auer, Glazounoff, Wieniawski, Chopin-Wilhelmj and Paganini. The attendance was noticeably smaller than at any previous concert given by him, a fact that may be attributed only to the short time between both concerts, for Mr. Heifetz's playing this season has been pleasurable to an even greater degree than heretofore, his technical perfection having the added virtue of being attained without loss of the spiritual values of the music. Samuel Chotzinoff played excellent accompaniments and assisted adequately in the performance of the Brahms Sonata.

Hutcheson in Schumann Program

Ernest Hutcheson, pianist, gave the third of his five programs by the great masters of piano music on Saturday afternoon, Dec. 2. The program, which was devoted entirely to music by Schumann, contained the latter's *"Kreisleriana,"* *"Kinderszenen"* and *"Etudes Symphoniques."* Mr. Hutcheson was skillful in the exposition of Schumann's fanciful and romantic music. As in his playing of the Bach and Beethoven programs, the pianist displayed clarity, sensitiveness to the music and dramatic exuberance. In the more poetic moods Mr. Hutcheson tempered fancy with scholastic restraint.

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People's Symphony Has Soloist

The People's Symphony gave its sixth concert on Sunday afternoon at the St. James Theater. Mr. Mollenhauer conducted a program consisting of Elgar's Overture, *"Cockaine"* (In London Town), the Haydn Symphony in C Minor and Tchaikovsky's Suite, *"Casse Noisette."* The performance by the orchestra and conductor was distinguished for the genial grace with which they endowed the Haydn Symphony and for the sprightliness with which the Tchaikovsky Suite was performed. A noticeable refinement and beauty of tone in the string sections and a mellowness and balance in the wood-wind and brass sections have been features of the orchestra's performances thus far this season. The assisting artist was Rulon Robison, tenor, who sang Massenet's *"Ah, fuyez douce image,"* from *"Manon,"* and the Flower Song from *"Carmen."* Mr. Robison, who was principal tenor with the Boston Society of Singers last season, gave ardent, lyric and vocally beautiful presentations of his two arias.

Clara Larsen Shows Musicianship

Clara Larsen gave her first Boston recital at Jordan Hall on Monday afternoon, Nov. 27. Her program contained the Scarlatti Fugue in G Minor; Liszt's Etude in D Flat; Schumann's *Humoresken*, Nos. 1, 2, 3, 4 and 5; Dohnanyi's Rhapsody in F Sharp Minor; Griffes' *"White Peacock";* a Valse by Mokrejs; two Spanish pieces by da Falla and a Polka by Rachmaninoff. The pianist, as her program shows, did not aim for display of virtuosity, nevertheless her technical equipment was at all times adequate. Miss Larsen possesses a sound sense for interpretation, a feeling for musical values and an instinct for style, aided by a tone of pleasing warmth.

Robert Murray and Carmela Ippolito

A joint concert was given by Robert Murray, boy soprano, and Carmela Ippolito, violinist, at Symphony Hall on Sunday evening, Nov. 26. Master Murray sang the *Queen of the Night's* aria from Mozart's *"Magic Flute,"* Dell'Acqua's *"Villanelle,"* the Polonaise from *"Mignon,"* the Bell Song from *"Lakmé,"* Cadman's *"At Dawning,"* Gounod's *"Ave Maria"* and Strauss' *"Voce di Primavera."* His voice, though lacking luster and body in the medium and lower registers, showed considerable flexibility and range in the higher registers. He possesses much of the equipment of the coloratura singer, including an unusually fine trill and a sparkling staccato. Emil Polak accompanied.

Miss Ippolito, who recently made a successful appearance as violin soloist with the Boston Symphony at Cambridge, played Saint-Saëns' B Minor Concerto and a group by Hure, d'Amboise and Sammartini. She played with refinement, taste and mature musicianship, being gifted with fine musical instincts and having achieved a high degree of technical command over her instrument. Jesus M. Sanroma accompanied her.

Chigrinsky Plays

Alexander Chigrinsky, a young Russian pianist, gave his first Boston recital at Steinert Hall on Tuesday evening, Nov. 28. He played the *"Harmonious Blacksmith"* Variations of Handel; a Pastoral and Capriccio by Scarlatti-Tausig; Beethoven's *"Moonlight"* So-

nata; Paderewski's *Variations and Fugue*, Opus 2; Rachmaninoff's *"Polichinelle";* a Gavotte by Glazounoff; a Mazurka by Liadoff and Liszt's *"Campanella."* Mr. Chigrinsky played with clarity, brilliancy and occasional outbursts of virtuosity. He is a sensitive and musical pianist with marked individuality in his playing. Though young in years, he shows an authoritative comprehension of his music and a capacity for projecting it to his auditors in clear relief.

Lautner in Songs

Joseph Lautner gave his first Boston song recital at Jordan Hall on Friday evening, Dec. 1. Mr. Lautner had achieved considerable reputation as tenor soloist with the Harvard Glee Club, of which organization he had been a member for several years. He sang songs by Russian, French, German, American and English composers. When the music is in subdued lyric vein, Mr. Lautner sings effectively, for he possesses a light and pleasing lyric tenor voice. He was not so happy in his attempts to be dramatic or to reach notes beyond his present range. His singing was marked by fervor and lyric emotionalism. Mrs. Dudley Fitts played the accompaniments ably.

Many Appearances for Boston Symphony Ensemble

BOSTON, Dec. 4.—Many appearances were recently made by the Boston Symphony Ensemble, booked from the office of Aaron Richmond, concert manager. Augusto Vannini's organization opened the Moses Greeley Parker Fund series in Lowell, Mass. The lecturer on that occasion was Olin Downes, music critic of the *Boston Post*. The ensemble appeared on the following day at the Phillips Exeter Academy, Andover, and later in Meriden, and Norwich, Conn.; at a Young People's Concert in Haverhill High School, and at the Pentucket Club in Haverhill, Mass., in recital with Maria Conde, soprano, in Southbridge, Mass., on Nov. 19, and in a series of two educational concerts with Henry Gideon, music lecturer, in Stoneham, Mass., on Nov. 20. Mr. Richmond reports that Laura Littlefield, soprano, upon appearing as soloist with the New Haven Symphony recently, was re-engaged for a recital in New Haven on Nov. 21. This artist appeared in recital with Jean Bedetti, solo 'cellist of the Boston Symphony, also from Mr. Richmond's office, in Lawrence, Mass., at the City Hall on Nov. 20. A series of "Concerts with Comments" is in progress under Mr. Richmond's management in Worcester, Fall River and Fitchburg. On these programs, Henry Gideon is the lecturer, and among the artists appearing are Maria Conde, soprano; Gertrude Tingley, contralto; Joseph Lautner and Sergei Radamsky, tenors, and Wellington Smith, baritone. W. J. PARKER.

Fox, Burgin, and Bedetti Form Boston Trio

BOSTON, Dec. 2.—The Fox-Burgin-Bedetti Trio is the latest addition to the city's musical life. It comprises Felix Fox, pianist, who has appeared here as soloist with the Boston Symphony and in recital; Richard Burgin, concertmaster of the Boston Symphony, and Jean Bedetti, solo 'cellist of that orchestra. Aaron Richmond is manager of the Trio. Engagements have already been booked in Providence, R. I., Dec. 15 and Jordan Hall, Boston, Jan. 3. W. J. PARKER.

Copley Quartet Plays

BOSTON, Dec. 4.—The Copley String Quartet, comprising Laura Spinney, first violin; Susie Mike, second violin; John Mooradian, viola, and A. W. Higham, 'cello; gave an artistic concert in Studio Hall, Pierce Building, on Nov. 27, before a large audience. The assisting artists were Concetta Perez, soprano, and Edna Aldrich and Mildred Evans, accompanists. W. J. P.

Hurok Removes Offices to New Suite in Aeolian Hall

S. Hurok, concert manager, whose offices have been located on the fifteenth floor of Aeolian Hall for the past few months, has moved his offices to larger quarters on the seventh floor of the same building. Mr. Hurok's increased activities made the acquisition of more space necessary.

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MILWAUKEE HEARS "LONDON" SYMPHONY

Stock Presents Vaughan Williams' Work in Latest Concert—Other Events

By C. O. Skinrood

MILWAUKEE, Dec. 2.—Vaughan Williams' *"London"* Symphony was the chief attraction at the last concert here of the Chicago Symphony. Mr. Stock interpreted the score admirably. It was perhaps the most talked-of orchestral number played by the Chicago Symphony in this city in years.

Other orchestral numbers on the program included Beethoven's *"Leonore"* Overture, Glière's *"The Sirens,"* the Prelude to *"Lohengrin,"* and the Brahms-Dvorak *"Hungarian Dances."*

A large audience was charmed by the playing of Jaroslav Kocian, violinist. His tone was warm, round and full. Alois Smrz, Milwaukee 'cellist, also gave three numbers and was roundly applauded.

The Wisconsin Chapter of the American Guild of Organists is taking a more active interest in organ music for the public. A concert and reception was given by the guild at Lake Park Lutheran Church with Lewis Vantine, Mrs. Winogene H. Kirchner and F. A. Schneider appearing. Karl Markworth, organist, gave his seventh free organ recital at Trinity Church with the aid of William Zabel, tenor. Bach's Trio in B Minor was one of the principal numbers.

A capacity audience heard Josef Rosenblatt, cantor, in two programs recently.

A choir of forty men and boys under the director of Earl P. Morgan, organist and choirmaster of St. Paul's Episcopal Church, sang Mendelssohn's *Forty-Second Psalm*. Royal Scheibe was the tenor soloist.

The Milwaukee Liederkrantz sang for a capacity house at the Pabst Theater in a benefit for the suffering children of Germany and Austria. Otto A. Singenberger directed the choir. Carl Mueller gave organ numbers and Mrs. Winogene Kirchner played the accompaniments.

New England Conservatory Elects Officers

BOSTON, Dec. 4.—George W. Brown has been elected president of the New England Conservatory, succeeding the late Samuel Carr. Mr. Brown has been a vice-president for several years past. Other officers chosen are Louis A. Coolidge and George B. Cortelyou, vice-presidents; Edwin Farnham Greene, treasurer; George W. Chadwick, conductor, and Ralph L. Flanders, general manager. These, with the following, constitute the Conservatory's executive committee: Joseph Balch, Charles G. Bancroft, Frederick S. Converse, Edward S. Dodge, Louis K. Liggett, Walter H. Langshaw. Three new trustees have been elected: Charles G. Bancroft, James D. Colt, John R. Macomber, and the following trustees have been re-elected for a term of four years: Joseph Mitchell Chapple, Louis A. Coolidge, Clement S. Houghton, Frank W. Marden, Samuel L. Powers, Alexander Steinert, Carl Stoeckel, Allen W. Swan, L. H. Timmins, Arthur W. Wellington. James E. Bagley has been elected trustee for one year, representing the Alumni Association. W. J. PARKER.

Huberman to Appear in South and West

Bronislaw Huberman, violinist, will leave New York on Dec. 14, for a number of appearances through the South and West. He will be heard in recital with Inez Barbour, soprano, in Harrisburg, followed by recital in New Orleans on Dec. 18 and Norman, Okla., on Dec. 20. Paul Frenkel will be the accompanist. Mr. Huberman will make his fifth orchestral appearance of the season in New York on Dec. 10, when he will be soloist with the Philharmonic under Josef Stransky.

BOSTON.—John Peirce, baritone, has gone under the management of Harry Culbertson of Chicago and New York. Mr. Peirce has booked the following concert engagements: Concord, N. H., Dec. 10; Haverhill, Mass., Dec. 12; Malden, Mass., Dec. 24.

New Music for the Harp Makes Wide Appeal, Says Grace Morton Stevenson



Grace Morton Stevenson, Concert Harpist of New York

The harp as a solo instrument is gaining favor with concert audiences, and one of the most successful of the younger concert artists who are promoting the interests of the instrument is Grace Morton Stevenson, who is enjoying an active

season in concert and recital. Miss Stevenson is also a proficient pianist, but her love for her harp was developed at the Academy of the Holy Cross, Washington, D. C., where she was awarded a gold medal for her attainments in music. Her later studies were pursued in New York.

"One of the reasons for the growing popularity of the harp is the fact that in recent years composers have written works especially adapted to the instrument," declares Miss Stevenson. "Its possibilities were never fully revealed as long as harpists were compelled to choose

their numbers from adaptations of music written for other instruments. The new music for the harp has the virility and strength of expression necessary to hold an audience. It is a mistake, however, in considering the possibilities of the instrument to lay too much emphasis on virtuosic effects, for the appeal of the harp lies in its color and warmth rather than in technical display."

Miss Stevenson has been engaged for recitals in Yonkers, N. Y., Washington, D. C., and Indiana, Pa., and has numerous other appearances pending. She has opened a studio in New York.

MANY EVENTS IN SECOND MUSIC WEEK IN LAWRENCE

Visiting and Local Soloists, Schools, and Choral Singers Take Part in Celebrations

LAWRENCE, MASS., Dec. 2.—Music Week, observed here from Nov. 19 to 25, was a success. Like the city's first observance last year, it was sponsored by Robert E. Sault, public school supervisor of music.

The first event, though not officially a part of the week's program, was the appearance of Sophie Braslau, contralto, at the Colonial Theater, on the afternoon of Nov. 19. Her recital was the second in the Star Concert Series, managed locally for the Wolfsohn Musical Bureau by John I. Donovan. Miss Braslau was warmly received by the large audience in a program including Bassini's "The Distant Beloved"; Handel's "Furioso"; the Brindisi from "Lucrezia Borgia" and three groups of songs by Schubert, Rachmaninoff, Moussorgsky

and other composers. The accompanist was Ethel Cave-Cole, who gave excellent support and shared applause with Miss Braslau after the final number.

Other events of the week were a music memory contest for the pupils of the High School and upper grades of the grammar schools; a recital by Jean Bedetti, cellist, and Laura Littlefield, soprano; an address by Sigmund Spaeth of New York; recitals by Raymond Havens, pianist, and Lynwood Farnham of New York, organist, and a miscellaneous choral and instrumental concert by local artists, in which the soloists included Mrs. Lucie Lord and Mrs. Leon G. Beeley, sopranos; Jane Ballantyne, contralto; Herbert Proctor, tenor, and Robert Lowe, baritone. Mr. Sault was the conductor. A. J. McLAUGHLIN.

Brooklyn Singer Gives Concert in Taunton, Mass.

TAUNTON, MASS., Dec. 2.—The Rev. Lawrence Bracken, baritone of Brooklyn, gave a concert under the local auspices of the Knights of Columbus recently, and was given a cordial reception for his splendidly sung program. In accordance with his custom, Rev. Bracken donated the profits from his concert to the church.

Margery Maxwell Visits Helena, Ark.

HELENA, ARK., Dec. 2.—The Musical Coterie of Helena presented its second concert at the Opera House on Nov. 6, when Margery Maxwell, soprano, of the Chicago Opera, gave an interesting program and was greeted with cordial favor. Margaret O'Conner, harpist, displayed a developed technique in her solos. Kathryn Foster, the accompanist, played Debussy's "Reflections in the Water," and other numbers.

MRS. IRVING A. METZ.

RICHMOND, VA.

Dec. 2.—Fire, of undetermined origin, destroyed on Nov. 24 the building at 213 East Broad Street, occupied by the Corley Company, one of the oldest music houses in the South. It is estimated that 200,000 records were destroyed besides a large Christmas stock of pianos and other musical instruments, and that the loss to this company will run into \$300,000. G. WATSON JAMES, JR.

MEMPHIS, TENN.

Dec. 2.—Jean Johnson, mezzo-soprano, with Frank La Forge, pianist and accompanist, appeared at the Lyric Theater under the auspices of the Beethoven Club. A capacity house welcomed Miss Johnson back to her home town, and her singing was acclaimed. The numbers contributed by Mr. La Forge were also enthusiastically received. MRS. W. J. HON.

NEWARK, N. J.

Dec. 2.—The Puccini Grand Opera Company, Philip Ienni, manager, was heard in "Cavalleria Rusticana" and "Pagliacci" by a crowded audience at the Broad Street Theater on Nov. 26. The casts included Gladys Axman as Santuzza, Armand Angelotti as Turiddu, Augusto Ordognes as Tonio, Maria Limongi as Mama Lucia, Flora Cingolani as Lola, Miriam Fabian as Nedda, Emile Rousseau as Canio and Luigi Dalle Molle and Ugo Baldi. Anthony Dell'Orefice conducted ably.

PHILIP GORDON.

ARTISTS VISIT WATERBURY

New Armory Aids Connecticut City's Musical Progress

WATERBURY, CONN., Dec. 2.—The New Armory is proving highly satisfactory for musical purposes, even though not primarily designed for concerts, and because of its size it is possible to bring leading artists here at prices within the reach of all.

At the first concert of the season, by John McCormack, there was a record-breaking audience. The program included not only classic songs by Handel and other composers, but also the Irish songs that have made this singer famous. He was assisted by Rudolph Boecho, violinist.

The second concert, which was the first of the Prentzel subscription series, was given by Rosa Ponselle to another large audience. Her program included Italian, French, German and English songs, with many of the old favorites sung as encore numbers. Her assisting artist was William Tyroler, pianist, who played Wagner, Schumann-Liszt and Mirovitch numbers.

The choir of the First Congregational Church, in its first musical service of the season, gave Maunder's cantata, "The Song of Thanksgiving." The tenor was George L. Burwell, soloist of the Church of the Holy Trinity, Brooklyn, who was a member of the First Church Quartet last year. The conductor and baritone soloist was Alvin E. Gillett, and the other soloists were Mrs. Richard Donovan, soprano, and Mrs. Charles C. Foster, contralto.

The Waterbury Choral Club, under the leadership of Isaac B. Clark, is just starting its eleventh season, and is rehearsing Handel's oratorio, "Judas Macabaeus."

St. Paul's Church, Waterville, a suburb of Waterbury, has just purchased a large two-manual Estey organ, which is now installed. At present it is in the parish house, but is suitable for use in the new church to be built in the future. MRS. OSCAR W. NOBLE.

COUNCIL BLUFFS, IA.

Dec. 4.—Patrick Conway led his band in a series of popular programs at the Auditorium recently as part of the Mid-West Horticultural Exposition. In these concerts conductor and band were warmly applauded. A cornet solo was played by Mr. Pechin and a duet for flute and saxophone by Mr. Collins and Mr. Livingston in a recent program. Mathilda Verba, Belgian soprano, has also been acclaimed as soloist with the organization. Miss Verba, who was born in Antwerp, received her musical education in that city and in Paris and in New York. She has been in America for five years.

PONTIAC, MICH.

Dec. 2.—The Viraello Trio, comprising Nicholas Garagusi, violinist; Ruth Clynik Buysee, harpist, and Jules L. Klein, cellist, was heard in an interesting program at the Central Methodist Church on the afternoon of Nov. 26. Solo and ensemble numbers were given.

HELENA, ARK.

Dec. 2.—Mrs. Frank Garner of Marvel, Ark., announced at a meeting of the Musical Coterie at the Twentieth Century Clubhouse that a music club had been formed in that city, with an enrollment of twenty members who plan to study American music. At this meeting biographical sketches of Chadwick, Shelley, and Mary Turner Salter were read by Mrs. E. C. Nelson and Mrs. W. D. Howe, and vocal numbers by American composers were sung by Mrs. Asa Cobb, Mrs. Joseph Mosby and Mr. Hugh Bennett. MRS. IRVING A. METZ.

SAN DIEGO, CAL.—Carl Morris, baritone, formerly of New York, has returned to San Diego and will open a studio.

EL PASO, TEX.—Concerts by Birdie and Elizabeth Alexander and by pupils of the El Paso Conservatory were among recent events here.

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WHEELING GREET'S DIPPEL'S COMPANY

Audience Fills Court Theater
for "Walküre"—Morini
in Recital

By Edwin M. Steckel

WHEELING, W. VA., Dec. 2.—Andreas Dippel's new United States Grand Opera Company gave a performance of Wagner's "Walküre" on Nov. 27 before an audience which filled the Court Theater. The opera was given under the local management of the University Club, and the cast included Helen Stanley as *Sieglinde*, Frieda Klink as *Fricka*, Mai Kalna as *Brünnhilde*, Heinrich Knote as *Sigmund*, Henri Scott as *Hunding* and Louis Rosza as *Wotan*. The orchestra was of symphonic proportions and was ably conducted by Ernst Knoch. In all it was a most praiseworthy performance, the staging and costumes being the best ever seen in a traveling opera company. Mme. Stanley's acting and singing were admirable. Mr. Knote was excellent, as was Mr. Scott. Mr. Rosza was heard to fine effect, and his conception of his part dramatically was artistic. Miss Klink brought to her part a voice of unusual beauty. Mr. Knoch conducted with authority and intelligence, the playing of the "Magic Fire" music being one of the features of the performance.

Erika Morini, violinist, gave the program for the second number of the University Club concerts under the local management of J. Harold Brennan. This was the first appearance of Miss Morini in this city, and she was received with enthusiasm by an audience which completely filled the Court Theater. Her program included the Concerto in E minor by Mendelssohn, a Rondino by Beethoven and Brahms Waltz and a final number by Sarasate. Carl Lamson was the accompanist.

Gaul's "Holy City" was given on Sunday afternoon, Nov. 26, by the choir of the First Methodist Church of Bellaire, augmented to fifty voices, under the baton of R. Herbert Ferren. Solo parts were interpreted by singers from many Wheeling churches including Dora Neiminger Bard, contralto; Will Jones, tenor; Mrs. Albert James, soprano, and Walter Sadler, baritone. The choir showed careful training, and the performance was marked by excellent diction on the part of soloists and chorus. In addition to the organ, played by Dale Matheny, two pianos, a harp, a violin and a flute were used for the accompaniment. A large audience attended.

Four prominent musicians of greater Wheeling gave a program on Nov. 21 at the St. James Lutheran Church under the auspices of the Lutheran Woman's League. The auditorium was well filled

with a representative and appreciative audience. Elsa Gundling-Duga, soprano; Dora Neiminger Bard, contralto; Carl Nestmann, organist, and J. H. Blumenberg, violinist, were heard in solo and ensemble numbers. Mrs. Duga and Mrs. Bard gave two duets, "Heavenly Father Guide" by Brown, and "Power Eternal" by Rossini. Mr. Nestmann played three organ numbers by Gaul, Gounod and West; and Mr. Blumenberg's solos included numbers by Vieuxtemps and Bahm.

KILBOURN QUARTET PLAYS

Heard in Rochester After Reorganization
—Visit of Damrosch Forces

ROCHESTER, N. Y., Dec. 4.—The reorganized Kilbourn Quartet made its initial public appearance on Nov. 28 at Kilbourn Hall in one of the Tuesday Evening Chamber Music concerts. Vladimir Resnikoff, first violin; Gerald Kunz, second violin; Samuel Belov, viola, and the new 'cellist, Joseph Press, played with excellent ensemble an interesting program. There was a large audience, and the artists were warmly received.

The New York Symphony, Walter Damrosch conductor, was heard on Nov. 29 at the Eastman Theater, in one of the events of the Furlong Series. The soloists were Elsa Stralia, Australian dramatic soprano, and Richard Crooks, American tenor. An all-Wagner program delighted the large audience that crowded the theater. It opened with the Prelude to "Lohengrin"; continued with the third act of "Siegfried" in place of the customary symphony, and included the Introduction to the Third Act of the "Mastersingers" and the "Tannhäuser" Overture. In "Dreams" Gustave Tintot, concertmaster, played the violin solo with sympathy. Mr. Crooks' interpretation of the "Siegfried" music in the "Prize Song" from "Mastersingers" was very satisfying, and Mme. Stralia also made a deep impression with her fine singing in "Siegfried."

M. E. WILL.

Mildred Dilling to Open New York Season at National Theater

Mildred Dilling, concert harpist, will make her first New York appearance of the season in concert at the National Theater on Sunday evening, Dec. 10. Her program will include a "Spanish Dance" by Granados, which Miss Dilling will play for the first time in New York. Grace Christie will appear in a group of dances on the same program and will give with Miss Dilling a number of Brahms' Waltzes. Martha Baird will assist at the piano.

Theater Organists to Give Demonstration in Wanamaker Auditorium

The Society of Theater Organists will give the second in its series of public demonstrations illustrating the relation of motion picture and music programs, in the Wanamaker Auditorium on the afternoon of Dec. 15. The pictures will be illustrated by John Priest, of the Cameo Theater; J. Van Cleft Cooper, Rivoli Theater, and Vera Kitchener of the Lincoln Square Theater.

Paul Kochanski, violinist, will give a New York recital in Aeolian Hall on the afternoon of Jan. 21.

The ladies of the Salzedo Harp Ensemble have been engaged by the International Film Company to play in the Bacchanalian Scenes in the film production of Ibañez' "Enemies of Women."

David Mannes, violinist and director of the David Mannes School of Music, has returned to New York from his first visit of the season to Cleveland, where he directs the music study at the Laurel School for Girls and the Hawken School for Boys.

Virginia Leslie, pianist, gave a recital for the benefit of Stapleton Day Nursery at Curtis Lyceum, New Brighton, S. I., on Nov. 14. Emilie A. F. Saalfelder, soprano, assisted. Josephine Barth was the accompanist.

In its only New York concert of the season in Aeolian Hall on Dec. 12, the Letz Quartet will introduce the Gregorian Quartet of David Stanley Smith.

Dorsey Whittington, pianist, will give a program at the New York Music School Settlement on Dec. 10, and will play at the Brooklyn Academy of Music on Dec. 12.

Edith Baxter Harper, soprano, sang the rôle of *Elsa* in a performance of Wagner's "Lohengrin" given by the Liederkranz Society of Elizabeth, N. J., recently.

Estelle Liebling, soprano, and George Stewart McManus, pianist, will give a joint recital in Town Hall, New York, on Dec. 12.

Hans Barth, pianist, played a number of his compositions and works by Chopin for the radio in Tarrytown, N. Y., recently. He was heard by the League of American Pen Women at the New York home of Mrs. Patrick Justin White on Nov. 28.

Alexander Siloti, pianist; Paul Kochanski, violinist, and Georges Barrère, flautist, will give a New York concert in Aeolian Hall on the afternoon of Dec. 17. The program will be devoted to sonatas of Johann Sebastian Bach.

Frances Alda, soprano of the Metropolitan Opera, will give her annual New York recital in Carnegie Hall on Dec. 12. She will sing three "first time" numbers by Frank La Forge, who will be the accompanist.

Dicie Howell, soprano, and Frederic Dixon, pianist, were the soloists at a recent luncheon of the Woman Pays Club. Mrs. H. H. A. Beach was the guest of honor. The accompanist was Edith Henry.

Joseph Schwarz, baritone, will sing with the New York Philharmonic in its Carnegie Hall concert on Dec. 28.

The American Singers' Quartet will be heard for the first time in Stamford, Conn., on Monday evening, Dec. 11.

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WELCOME RUSSIAN OPERA IN MONTREAL

Capacity Houses for Season of
Two Weeks—Artists' Recitals

MONTREAL, Dec. 4.—The Russian Opera Company closed a successful two-weeks' engagement on Nov. 25. A remarkably even series of performances was given and capacity houses were the rule. Manager J. A. Gauvin, who presented the Russians in Montreal, has been besieged with inquiries as to the company's next visit.

Sergei Rachmaninoff aroused great applause by his interpretation of Beethoven's "Sonata Appassionata" in the St. Denis Theater on Nov. 27. A group by Chopin was particularly welcomed. Louis H. Bourdon was responsible for Rachmaninoff's Montreal appearance.

The Metropolitan Choral Society gave an excellent concert with the C. P. Railway Orchestra on Nov. 22. The singing of the male quartet was one of the features of the program. The guest artist was Harcourt Farmer, who received many recalls for his dramatic recital work.

At the first meeting this season of the music department of the Catholic Women's League, on Nov. 21, Mrs. F. E. Devlin gave a brief address. An interesting musical program was participated in by Eva Plouffe-Stokes, pianist; Albert Chamberland, violinist; Raoul Duquette, 'cellist, and Mrs. W. H. Lewis and Mrs. Mathewson, singers.

The musical day of the Montreal Women's Club, on Nov. 27, introduced an attractive program participated in by Kitty Gallery, pianist; Margaret Lyons Moodie, Mrs. J. L. Harrington and Ethel Denault, singers, and Florence Hood, violinist. Mrs. F. J. Hodgson was at the piano. A capacity audience attended.

HARCOURT FARMER.

OTTAWA, CAN.

Dec. 2.—Gauvin and Tremblay presented the Russian Opera Company in "Boris," "La Juive," "Snow Maiden" and "Demon" on Nov. 9, 10 and 11. The company created a very favorable impression. The same management presented Galli-Curci at Loew's Theater on Nov. 15. A record crowd gave the singer an even more enthusiastic reception than she received at her first visit last year. The Rotary Club gave four excellent performances of "Maid of Wistaria" on Oct. 30 and 31 and Nov. 1 and 2, as a result of which the Crippled Children Fund has been enriched by a few thousand dollars. The Kiwanians, in a remarkably fine entertainment for charitable purposes, also achieved a great success, artistic and financial. ANTONIO TREMBLAY.

SPRINGFIELD, ILL.

Dec. 2.—The Ursuline Academy presented Edna Swanson Ver Haar, contralto, in recital on Nov. 27. This was the second of the series of four artist recitals given for the students of the Academy and the general public.

NETTIE C. DOUB.

Returning from a Western tour, Marie Novello, the Welsh pianist, will appear as soloist for the Rubinstein Club at the Waldorf on Dec. 16. Mrs. W. R. Chapman engaged Miss Novello following the Maine festivals last October when the pianist played the Grieg Concerto with an orchestral accompaniment of Philharmonic players under the direction of Mr. Chapman.

GRETA MASSON

Soprano

Significant Success in Her
New York Recital
Town Hall, November 22nd

H. E. KREHBIEL in
New York Tribune, Nov. 23, 1922:

Greta Masson, Soprano, Sings with
Distinction

"A long program, kept from being too long by an excellent performance, was presented by Greta Masson, soprano, at Town Hall last night. It was a program which made equally severe demands on the singer vocally and interpretively, and Miss Masson met the test successfully. She has a voice of beautiful quality, which she manages with ease and distinction. An occasional reedy tone marred her work in the "Willow Song" and "Traume," but in each instance this seemed the result of vagaries of pronunciation or of breathing rather than of a flaw in the texture of the voice itself.

A thorough comprehension of the matter of each song was evident in her interpretations. She had charm and suavity of manner in her singing of the old English numbers, breadth and dignity in the Handel arias, intensity of feeling in her Wagnerian songs, lightness and humor in the French pieces, and for the Brahms and mixed group, with which she closed her program, she had readings which successfully carried the spirit of the songs to her audience. Miss Masson is not a singer to provide emotional thrills to sensation seekers, but she can and does provide satisfaction for lovers of good singing."

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PHILADELPHIA MAY FORFEIT AUDITORIUM

Academy of Music Not Being Supported by Public and Artists

By W. R. Murphy

PHILADELPHIA, Dec. 4.—The Philadelphia Orchestra and the Metropolitan Opera Company will be without a home in 1925 if the directorate of the Academy of Music Corporation adopts a resolution passed by the executive committee. Announcement to this effect was made today by Edward Bok, president of the Corporation and the moving spirit in its organization more than a year ago when the Academy was sought by moving picture and theatrical interests. The executive committee consists of Mr. Bok, Charlton Yarnall, William Jay Turner, Harry T. Jordan, Samuel S. Fels and W. Hinkle Smith, several of whom are also connected with the Philadelphia Orchestra.

The reasons given include the failure of the public to support the Corporation's efforts to maintain the Academy as a cultural and musical center of Philadelphia; the increase of \$200,000 in the taxation assessment value; an increase of twenty-two per cent in labor costs; and the failure of organizations or in-

dividuals to engage either the foyer or the main auditorium for concerts or other events.

Mr. Bok in a lengthy statement declared he had never seen more "crass indifference" than that of the Philadelphia public toward the movement for conservation of the Academy. He said that the public had "been looking on and doing nothing." More than \$125,000 had been spent in renovating the house and installing the foyer for small affairs. The thirty stockholders who signed a lease ending in 1925 did not wish to make any profit but they did expect the institution to be self-supporting. He finally pointed out that the orchestra concerts and opera performances would be without a hall for at least a year if the Corporation failed to renew the present lease, since the memorial hall which is planned for the city will not be finished for several years.

This was also emphasized in the resolution of the executive committee.

In musical circles it is generally agreed that the situation is serious, but hope is expressed that a concentration of literary, musical, social and cultural affairs in the Academy and sufficient engagements of the house in advance will induce the directorate of the Corporation to table or act adversely on the resolution.

FEATURE OPERA IN PHILADELPHIA WEEK

Metropolitan and San Carlo Forces Appear—Hear "Jade Butterflies"

By H. T. Craven

PHILADELPHIA, Dec. 4.—Feodor Chaliapin, in the title-rôle of "Mefistofele," at the Academy of Music on Tuesday evening at the opening of the Metropolitan Opera Company's season, was admirable vocally and dramatically. His production was seemingly quite unforced and there was a glow in all his singing.

Mr. Gatti-Casazza's elaborate presentation of the opera admirably emphasized all its best features. Exquisite lyricism was contributed by the fast developing Beniamino Gigli, notably in the suave and lovely measures of "Dai campi, dai prati," and by Frances Alda, whose *Margherita* is the same sensitive and carefully considered portrait first revealed here two seasons ago.

Frances Peralta was a charming, though scarcely a magnetic *Helena*. Flora Perina successfully filled requirements as *Marta* and *Pantalina*, and there was a satisfactory *Nereio* and *Wagner* in Giordano Paltrinieri. As in the past the spectacular opportunities of the work were effectively realized in the staging, especially in the tumultuous and eerie Brocken scene. Roberto Moranzoni gave a perceptive and illuminating reading of the score. Fifteen more Tuesday night performances by the Metropolitan company will be given in the Academy in the course of the season.

The good impression made by the San Carlo Opera Company at the opening of its engagement at the Philadelphia Metropolitan Opera House was deepened in the final week. Of especial significance was a sound and authoritative production on Wednesday night of "Gioconda,"

an exacting opera whose demands were admirably met by Edith de Lys in the name part, Gennaro Barra as *Enzo*; Stella de Mette, as *Laura*; Pietro de Biasi, as *Alvise*; and Mario Valle, as *Barnaba*. "Lohengrin" on Friday evening also displayed the resources of the organization to convincing advantage. Anna Fittzu was *Elsa*, Eleanora de Cisneros, *Ortrud*; Mr. Valle, *Telramund*, and Romeo Boscacci, *Lohengrin*. In the Italian version of the music drama its lyrical values were particularly stressed.

There was a delightful performance of "Bohème" on Monday, with Miss Fittzu and Manuel Salazar in leading rôles; a well-rounded performance of "Faust" on Tuesday, with Mr. Boscacci in the name part, Sofia Charlebois as *Marguerite*, Mr. de Biasi as *Mephistopheles*, and Richard Bonelli as *Valentin*.

A huge audience at the Thanksgiving matinee heard "Cavalleria Rusticana" with Beatrice Allesandro as *Santuzza*, followed by "Pagliacci" with Mme. Charlebois, Amador Farnadas and Mr. Bonelli in major roles.

A most inspiring performance of "Lucia," with Josephine Luchese in the name part, evoked much enthusiasm in the evening. "Madama Butterfly" with Tamaki Miura in the title-rôle was repeated at the Saturday matinee, and there was a rousing performance of "Trovatore" in the evening. Marie Rapold, though struggling with an obvious cold, was a forceful *Leonora*; Miss Allesandro appeared as *Azucena*, Mr. Farnadas as *Manrico*, and Giuseppe Interrante as *Count di Luna*. The fortnight's season of this company has been so successful that Mr. Gallo is considering a spring engagement.

Modern American music was honorably represented at the Philadelphia Orchestra concerts on Friday afternoon and Saturday night in the Academy by Camille Zeckwer's opulently imaginative and poetic tone-picture "Jade Butterflies," a fanciful, delicate, pastel-like composition owing perhaps something to Debussy, but marked by vital individual touches indicative of authentic inspiration and a high sense of artistic responsibilities. Mr. Zeckwer, whose admirable writings have before graced Mr.

Stokowski's programs, is director of the Philadelphia Musical Academy.

Alexander Siloti, Russian pianist, was the soloist, giving a brilliant reading of the Totentanz of Liszt. He also appeared with W. M. Kincaid, flautist of the orchestra, and Concertmaster Thaddeus Rich in an ingratiating performance of Bach's "Brandenburg" Concerto in D, for piano, flute, violin and strings.

The Symphony was Haydn's charming No. 2 in D, and for the closing number Mr. Stokowski submitted a stirring excerpt from the final scene of "Götterdämmerung."

H. T. C.

ALBANY, N. Y.

Dec. 2.—A concert was given recently in Chancellor's Hall for the benefit of St. Margaret's House, by Carolyn Mitchell Dodd, soprano; Robert Kerr Coville, baritone, and Mrs. Peter Schmidt, violinist. J. Austin Springer was accompanist. Mrs. Miller, wife of Governor Miller, headed the list of patronesses. It is estimated that 1200 persons sang under the leadership of Elmer Tidmarsh at the meeting of the Albany Community Chorus on Nov. 27. A trio comprising Marietta White, Mrs. Horatio Bellows and Mrs. R. B. Richards, was heard in several numbers with Mrs. Ralph Winslow at the piano and Lillian Jones and Regina Held, violinists, assisting.

W. A. HOFFMAN.

AUBURN, N. Y.

Dec. 2.—Auburn's Community Orchestra appeared in its first program of the season at Masonic Temple recently, under the auspices of the Auburn Lodge of Masons. The organization numbers seventy-five players. A Thanksgiving program was given by the choir of the Calvary Presbyterian Church, assisted by the Auburn Theological Seminary Quartet, under the leadership of Charles G. Adams and Joseph B. Tallmadge.

H. R. MELONE.

GREEN COVE SPRINGS, FLA.

Dec. 4.—Helen Boyd Marx, mezzo-soprano; Lilouise Smith, violinist, and Mrs. Robert Lee Hutchinson, accompanist, were the artists in the twilight concert at the Clubhouse of the Village Improvement Association, at the convention of the Florida Federation of Women's Clubs. Mrs. Marx sang arias from Gluck's "Alceste" and Goring Thomas' "Nadeschda" and numbers by Schubert, MacFadyen, Mana-Zucca and Gilbert Spross; and Miss Smith was heard in the Mendelssohn Concerto, a transcription of the Habanera from "Carmen," and other numbers. The audience, which filled the Clubhouse, demanded many encores.

WICHITA, KAN.

Dec. 4.—Though only a small audience assembled at the Crawford on Nov. 21 to hear the Ukrainian National Chorus, the concert excited enthusiasm. Were it not for the persistent regularity with which a small crowd of devotees attends all high-class musical performances here, one might almost despair when a band of fine singers under admirable leadership draws only a little larger audience than a street-corner meeting of an itinerant fakir. Such singing as that of the Ukrainian Choir—such precision of attack, purity of intonation, and organ-like sostenutos, without any instrumental support whatever, has seldom been heard in this city. Nina Koshetz, as soloist, sang artistically, ably supported by her accompanist, Nicholas V. Stember. Music Lovers' Night at the Miller on Nov. 22 brought a program of unusual interest. Besides the orchestral numbers, solos were given by three Wichita singers—Bessie Blanton Heckard, Mrs. M. A. Andrews, and Vito Geraldo Petrone.

T. L. KREBS.

TIFFIN, OHIO.—Harry Robert Behrens, violinist, of the faculty of Heidelberg Conservatory, played, with Robert F. Scanland at the piano, Bruch's Concerto in G Minor, Tartini's Sonata in G Minor, and other numbers in a recent recital.

KANSAS CITY, MO.—Members of the Ella Schutte Vocal Club were heard in a recent concert. Recitals were given by piano pupils of Geneve Lichtenwalter and Rudolf King.

PHILADELPHIA HEARS CHAMBER NOVELTIES

Orchestra Ensemble in Suite by Taylor and Roussel Quintet

By W. R. Murphy

PHILADELPHIA, Dec. 4.—The Philadelphia Orchestra Ensemble, consisting of the principals of the various choirs, gave the program at the second meeting of the Chamber Music Association on Sunday afternoon, Nov. 26, at the Bellevue-Stratford.

The Ensemble consists of Thaddeus Rich, first violin; David Dubinsky, second violin; Romain Verney, viola; Michael Penha, cello; Anton Torello, contrabass; W. M. Kincaid, flute; Marcel Tabuteau, oboe; Georges Grisez, clarinet; Walter Guetter, bassoon, and Anton Horner, horn. Ellis Clark Hamman was the pianist.

The Terzetto of Dvorak for two violins and viola was the only familiar piece on the program. The opening number was a quintet for wind instruments and piano by Albert Roussel, a work in line with modern French composition. Most interesting was the final number, Taylor's Suite based on incidents in Lewis Carroll's "Through the Looking Glass." This music inclines to the modern mode. The introduction is highly melodic, and the scherzo finale full of fun. It is written for all the solo instruments and a piano. Mr. Taylor has not attempted frankly imitative program music, but rather the communicating of impressions.

Charles Courboin gave an impressive Thanksgiving program on the Wanamaker organ, playing among other things transcriptions of Haydn's "The Heavens are Telling," and Mozart's "Hail, Word of God Incarnate."

Mary Cmerford, a contralto of fine voice and attainments, gave an interesting recital at the Ritz-Carlton. She was assisted by Jules Falk, violinist, formerly of Philadelphia, who played with beauty of tone and fine technique.

The first concert of the Manuscript Music Society was given, under a new arrangement, as a music night for the Art Alliance, in the latter's clubhouse. The program consisted of a number of excellent songs by Frances McCollin, sung, with the composer at the piano, by Veronica Sweigert; and Henry Albert Lang's piano duet, "Variations Pathétiques" played by Mrs. Lang and Eugenia Huckel.

Hear Artists in Lawrence, Mass.

LAWRENCE, MASS., Dec. 2.—Florence Ferrell, soprano; Raymond Havens, pianist, and Chester Cook, accompanist, appeared in an attractive recital at City Hall, on Nov. 23, before an audience estimated at 2000 persons. Mme. Ferrell in fine voice sang compositions by Purcell, Rubinstein, Ardit and Gounod and Mr. Havens played artistically a Chopin group and numbers by Schubert-Liszt, Palmgren and Moszkowski.

HUNTINGTON, W. VA.

Dec. 2.—Louis Kreidler, baritone of the Chicago Opera, was heard in recital here on Nov. 27, in the opening concert of the series at Marshall College, under the direction of Hannah M. Cundiff of the college faculty. This was the first appearance of this artist in Huntington, and he was greeted by an audience which filled the hall. In fine voice, he gave a program of operatic arias and songs, assisted by Mildred MacGeorge, head of the piano department of the college.

MRS. H. A. LAWRENCE.

HUNTINGTON, W. VA.—Alfred Wiley has been selected director of the Kiwanis Chorus to succeed Edwin M. Steckel. The chorus made its initial appearance this season, singing at the semi-annual Ladies' Night of the Kiwanis Club at the Frederick Hotel.

Anna Fittzu, soprano, will appear in Norwalk, Conn., on Jan. 25, singing *Marguerite* in "Faust" in concert form.

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"WALKÜRE" OPENS CLEVELAND SERIES

Dippel Presents Forces in First of Six Performances — Recitalists Heard

By Grace Goulder Izant

CLEVELAND, Dec. 3.—The United States Grand Opera Company, under the management of Andreas Dippel, was heard here last week. Other events of note were the appearances of Josef Hofmann as soloist with the Cleveland Orchestra, and of Mischa Elman, who played in the Bernardi course.

The new opera company gave Wagner's "Walküre" at Masonic Auditorium. This was the first of a series of six performances to be presented this season. A competent orchestra of sixty-five, under Ernst Knoch's baton, furnished excellent foundation for the work, in which Julia Claussen, Helen Stanley, Frieda Klink, Louis Rosza, Rudolph Jung and Henri Scott appeared. The auditorium was well filled.

Announcement of the coming of Josef Hofmann at any time means the gathering of large audiences in Cleveland, but, in combination with new items of interest in the program of the Cleveland Orchestra, the event of Thanksgiving night became of greater moment. Hofmann played the Schumann Concerto in A Minor, Op. 54, and as a result was brought from the wings by continued and insistent applause long after his piano had been moved from center stage. With the same warmth of enthusiasm the audience received Scriabine's "Poème de l'Extase." This was its first presentation in Cleveland. The symphony chosen by Nikolai Sokoloff for the oc-

casion was Mozart's C Major, or "Jupiter." Liszt's "St. Francis' Sermon to the Birds," orchestrated by Felix Mottl, proved interesting.

Mischa Elman attracted an unusually large audience on Sunday evening to the Public Auditorium with a program composed of Handel's Sonata in D, Lalo's Symphonie Espagnole, Korngold's "Much Ado About Nothing" Suite, a Chopin Nocturne and Sarasate's "Jota."

Yesterday afternoon the Cleveland Orchestra repeated its Thanksgiving night program, with Josef Hofmann again as soloist. This was the fifth of the season's orchestra programs.

DIPPEL FORCES BEGIN TOUR IN PITTSBURGH

Large Audience Assembles to Hear "Walküre" and Speed New Venture on Its Way

PITTSBURGH, PA., Dec. 2.—The United States Grand Opera Company, under the direction of Andreas Dippel, began its season last week in Syria Mosque before an audience numbering approximately 5000 persons.

The opera was Wagner's "Walküre" and the singers included Julia Claussen of the Metropolitan as *Brünnhilde*; Helen Stanley, formerly of the Chicago and the Century Operas, singing *Sieglinde* for the first time; Rudolph Jung, the Swiss tenor, as *Siegmond*; Louis Rosza, who was a member of the Metropolitan last season, as *Wotan*; Augusto Ottone as *Hunding*, and Mabel Jacobs as *Fricka*.

The performance was the first of six operas which will be sung in turn in the cities supporting the organization. The orchestra numbered sixty-five and a double cast has been provided to present the work on its first tour.

Daughter of Alma Gluck Betrothed

WELLESLEY, MASS., Dec. 2.—The engagement of Abigail Marcia Gluck, daughter of Alma Gluck (Mme. Zimbalist), to Frank Delmas Clarke of New Orleans was announced at a tea given by the well-known singer at the Wellesley Inn on Dec. 1. Miss Gluck is a sophomore at Wellesley College, and Mr. Clarke is a senior at the Sheffield Scientific School of Yale.

FRAMINGHAM, MASS.

Dec. 4.—Mary Clark, soprano, gave a successful concert at Framingham, Mass., on Nov. 24, singing "Un bel Di," from "Madama Butterfly," the "Shadow Song" from "Dinorah," and several groups of songs. Georges Laurent, flautist, and Samuel Seigner, violinist, both members of the Boston Symphony, assisted.

TRENTON, N. J.

Dec. 2.—Edward A. Mueller, organist and composer, gave a recital on Sunday afternoon, Nov. 26. He was assisted by the State Street M. E. Church Quartet, consisting of Mrs. Raymond Phillips, soprano; Mrs. Raymond Hutchinson, contralto; Weston Morrell, tenor, and Albert J. Schultz, bass. The program included Sibelius' "Finlandia" and the Prayer from the first act of "Lohengrin."

FRANK L. GARDNER.

ROCHESTER, N. Y.

Dec. 4.—Carolina Lazzari, contralto, and Alberto Salvi, harpist, appeared in the second concert of the Paley Series before a full house at the Eastman Theater on Nov. 22. Both artists were warmly received and contributed numerous encores. Mme. Lazzari's warm, deep tones and Mr. Salvi's brilliant playing delighting their hearers. Blanche Barbot deservedly shared in the applause for her interesting accompaniments. The first recital of the season by members of the Tuesday Musicals was given on Nov. 21 at Kilbourn Hall before a large audi-

The Fortnightly Musical Club presented a program at the Hotel Statler on Tuesday afternoon. There were a song group by Mrs. F. S. McCullough and Thelma Votipka; a Vieuxtemps Concerto by Charlotte De Muth Williams, violinist; piano solos by Dorothy Radde, and a trio by Dvorak for two violins and viola, played by Charlotte De Muth Williams, Caroline Harter Williams and Camille Kornfeld Kaynes.

For the first time in the history of organ recitals here a piece of music, part of the organ recital program of Vincent H. Percy, at the Euclid Avenue Congregational Church, on Monday evening, was illustrated by means of a motion picture. This was the Prizma color film accompaniment to Dethier's "The Brook."

The program, of high merit, was given by Ethel Sternberg Frank, soprano; Jessica Riqua Cole, contralto; Hazel Dossenbach, violinist, and Dorothy Gillette Scott and Blanche Lemmon, pianists. Lorimer Eshleman and Herbert Krahmer were the accompanists. Mrs. Frank sang numbers by Johann Strauss, Homer Samuels and other composers; Mrs. Coles was heard in two Rachmaninoff solos and two French songs; Miss Lemmon played Schumann's "Papillons" and the Schumann-Liszt "Dedication"; Mrs. Scott interpreted Dohnanyi's Rhapsody in G and other numbers, and Miss Dossenbach also played solos.

MARY ERTZ WILL.

Evelyn McNevin Fills Many Engagements in Northwest

Evelyn McNevin, contralto, is in the midst of an extensive tour which includes Montana, the Pacific states, and the western provinces of Canada. Miss McNevin's most recent engagements were at Chatham, Ont., on Dec. 5 and at London, Ont., on Dec. 7. She includes in her repertoire a number of songs by American composers, which have been most favorably received. Operatic arias and songs in German and French add variety to her programs.

NEW HAVEN, CONN.

Dec. 2.—The Boston Symphony under Pierre Monteux, and with Richard Burgin, concertmaster, as soloist, was heard in concert at Woolsey Hall on Nov. 28, under the auspices of the Yale School of Music. Mr. Burgin's performance in Tchaikovsky's Concerto in D won the cordial approbation of his auditors. The orchestra excelled in works by Brahms, Berlioz and Wagner. The second of a series of lecture-recitals on the history of the violin sonata was given by Mrs. Hildegard Nash Donaldson, violinist, and Bruce Simonds, pianist, in Sprague Memorial Hall on the afternoon of Nov. 29. A joint concert was given by the Harvard and Yale glee, banjo and mandolin clubs, in Woolsey Hall recently.

ARTHUR TROOSTWYK.

NEW CONCERT HALL FOR MINNEAPOLIS

University Auditorium Opened—Symphony and Visiting Artists Appear

By Florence L. C. Briggs

MINNEAPOLIS, Dec. 4.—The dedication of the University Music Hall on Nov. 27 was marked by a faculty recital, the participants in which were Gertrude Hull, soprano; George Fairclough, organ; Donald Ferguson and William Lindsay, piano; Karl Scheurer and Verna Scott, violin; Abe Pepinsky, viola; Gaston Dubois, 'cello. The auditorium proved satisfactory as to acoustics and is attractive in appearance. Its seating capacity is about 600.

In this hall the Flonzaley Quartet was heard in a delightful concert, the second in the University chamber music course, on Nov. 28.

Alfred Megerlin, concertmaster of the Minneapolis Symphony, was the soloist with that organization at last Sunday's popular concert. His success in the performance of the Mendelssohn E Minor Concerto with the orchestra was pronounced. Mr. Verbruggen, guest conductor, led the applause, which amounted to an ovation, and two encore numbers were given. Tchaikovsky's Symphony "Pathétique" was given a fine performance by the orchestra, and Weber's "Freischütz" Overture was also played.

Joseph-Schwarz, baritone of the Chicago Opera, gave a recital in the University Armory. A large audience demonstrated enthusiasm for the artist's interpretation of an interesting program. Michael Raucheisen was at the piano. Students of the music department of the University gave a tea for Mr. and Mrs. Schwarz and for Mr. Killeen, a new instructor, and Mrs. Killeen on the afternoon preceding the concert. Mr. and Mrs. Carlyle Scott entertained at their home in honor of the artists the same evening.

Several members of the Thursday Musical were heard in a recital in the State Theater on the morning of Nov. 23. These were Florence Austin, violinist; Adelaide Pierce, contralto; Eulalie Chenevert, organist with Lucille Franklin Murphy and Marion Austin Dunn as accompanists. The audience was warmly appreciative.


JEROME SWINFORD

Baritone



Dec. 13, Recital, Brown University
Dec. 27, Recital, Princeton University
Dec. 29, New York, Saint-Saëns Oratorio
Jan. 16, Soloist, Hartford, Conn., Choral Society
Jan. 18, Recital, Newark N. J.
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Is the American Composer Neglected?

[Continued from page 5]

As already stated, thirty of these eighty works had more than one performance. Mr. Hadley, whose identification with the Philharmonic as an associate conductor did not come until after a number of his works had been played by it, was favored most in these repetitions. In addition to the seven performances given "Culprit Fay," his Symphonic Fantasia was played four times and his "Ocean" Symphony an equal number. Second only to "Culprit Fay," however, were five performances of Chadwick's Overture, "Melpomene." George F. Doyle's concerto for piano and orchestra was presented four times.

Some fifteen repetitions of American works previously played are found listed in the records of succeeding seasons. Here is a warning against rash assertions that when an American work is given its premiere, that is the end of it, and that consequently a first performance means little to the composer, there being no second.

That so much more has been undertaken by the Philharmonic under Mr. Stransky in an effort to give the American composer his due, than by other orchestras and other conductors, will be discussed a little further on. But the circumstance that one organization and one leader have outrun all others in making opportunities, can scarcely be cited to show that opportunities have not existed. The facts established are that a large number of American compositions have been accepted and played, that they have in many instances had several performances and have been repeated in succeeding seasons, that they have been the product of a considerable number of composers rather than a favored few, and that one work indifferently received by the Philharmonic's audiences did not close the door to a second from the same composer, as is illustrated by the number of composers who are represented by from two to nine compositions played.

Bushel evaluation, which is in a fair way to become the bane of American music, should be avoided, however, in weighing the importance of performances given American works. There are sober spirits who will question whether there have not been too many, rather than too few, public performances of American works, of a kind; whether the American composer is not done a sorry service and placed under a handicap by the playing of compositions of a distinctly inferior quality of inspiration or workmanship. Here, as in the moot question of "novelties" or new works (whatever their origin), the qualitative must outweigh the quantitative.

A British Parallel

NOTHING is more natural than that American propagandists should turn to what has happened in England for heartening parallels. Whatever else may be said of the young bloods of Britain, with their minting over of fundamentally British folk material to give it the coinage of French impressionism, they have established their school as a definite entity in the music of the day. Yet this school sprang from soil seemingly as unfertile as the most pessimistic no-sayer among Americans could ever have charged our own with being; it had been similarly neglected while those who might have tilled it sought imported products in the international market; it apparently was hedged in with borrowed methods and mannerisms, it was too eclectic to have unity of style or to be racially representative. In a word, it summed up America's case, as the no-sayer sees it.

Then came the younger Britons, some of them with something to say, or at least a different way of saying it, substituting the Ravelesque for the hopelessly outmoded Handelian models of other years, and seizing upon the fine old tunes of Tudor days for material, as the Russian nationalists seized the treasure of Muscovite and Tatar folk music. Incidental to a discussion of what he regards as the over-exploitation in England

of what he says is "vaguely called modern music," Ernest Newman has written some lines regarding this English nationalistic music and the cry for "opportunity" that may be considered as applicable to a situation not unlikely to develop in America.

"As the result of a number of recent experiences," Mr. Newman writes, "London's attitude towards New European music is rapidly becoming the same as it was some years ago toward new English music. It will be remembered that when the great concerted outcry was made that the young English composer was being neglected for the benefit of the foreigner, Sir Henry Wood, in order to satisfy the super-patriots, played so many second-rate and third-rate English works that for a while the bare announcement of a new English work at a concert was sufficient to keep audiences away. It was no use sober people saying that nine out of ten of these works were not worth playing and should never have been rehearsed; the only result was to draw on them the charge of being wicked enemies of their country. Nevertheless, they were right, and the public was right in getting tired of so much music that had no claim whatever to attention except that a Briton was responsible for it. We have only to glance through a list of novelties produced by Sir Henry Wood alone in those years—to say nothing of other conductors—to see how much of our time has been wasted on music that did not matter."

Thanks to Mr. Coates and others before him, American audiences have become familiar with the British variety of mediocrity in composition, of which Mr. Newman here complains. We can only marvel how our cousins can take so much punishment; just as many Americans who heard "Palestrina" and similar works while abroad last summer came back from Germany impressed chiefly by the ability of the audiences of Central Europe to sit through the dreary lengths of the music set before them.

To ask why inferior British and Teutonic works should be imported and played before American audiences, in preference to American works "at least just as good," is a valid question. But it implies that the preference for this inferior foreign music *does* exist, and here again the analysis of the novelties played by the several orchestras in New York—with American works topping the list—and the imposing number of native compositions brought forward by Mr. Stransky in the time he has led the Philharmonic, call for a weighing of words. A Fantasy by Lord Berners may have little to justify its inclusion in an American program; and a new march by Roger Ducasse or an Overture by Erich Wolfgang Korngold may seem the most futile of importations. But if these compositions are actually fewer in numbers—so far as any one nationality is concerned—than are American works of perhaps about the same relative merit, can the argument of alien preferences be maintained?

If Conductors Were Americans

The probabilities are that the number of American compositions played by the orchestras would be greater if our symphonic organizations were led by American conductors. The predilections of a Coates for British music, a Mengelberg for that of Teutonic origin or a Monteux for Gallic musical utterance is altogether comprehensible, and it is to be presumed that American orchestral leaders would similarly favor their confrères. Perhaps they would be more happy also in their selection of American music to be played, though there has been no very marked difference in quality, for example, between the native novelties produced by Mr. Stransky, born a Czech, and Mr. Hadley, born an American.

Mr. Mengelberg has yet to identify himself with creative sources of American music, though last season he did conduct MacDowell's "Indian" Suite and Ernest Schelling's "Impressions from an Artist's Life." Mr. Coates has yet to play an American work, and those given by Mr. Damrosch, though by no means

negligible, have seemed rather few compared to the number given by the Philharmonic. The Boston Symphony played no small part in bringing the music of the New England school to its public, and the Philadelphia and Chicago orchestras have not failed to introduce American works, if in rather limited number. Of other orchestras outside New York, it is not easy to pass judgment as to their interest in American music, as they are not in the same position with respect to experimenting. To a certain extent it behooves them to play music many of the players already know, and to "play safe" with their programs, since their foundations are not always secure. Yet it would seem that Mr. Gabrilowitsch or Mr. Ganz or Mr. Hertz might give more attention to those American works which already have had a measure of success. Surely in the long list of works given by the Philharmonic there are some which ought to be played elsewhere than in New York. Nor has the time come when the compositions of the Boston group can be shelved as *passé*.

There is perhaps too much of this feeling with regard to individual works: "Stransky played that; let's find something entirely new."

A Consortium of Conductors

SOME consortium of conductors might well be brought about to give much more widespread currency to works which one of their number finds worth while. The leaders of the first dozen orchestras might pool their judgment as a sort of jury to pass on a new American work before any of their number accepted it. No combination or group of composers could attempt to dictate to conductors, decreeing that they must or should play a given work because it is American, without bringing on evils worse than the indifference such dictation would attempt to overthrow. There can be no self-constituted dictators or arbiters of music; but the conductors of the country's orchestras might reduce greatly the sum total of mediocrity thrust upon audiences, while assuring longer and fuller life to works of more solid merit, by collective action with respect to the acceptance and performance of works. The gauntlet which any given work would have to run before performance would be a much stiffer one, but this very likely would

mean more careful examination of manuscripts.

Only the conductors themselves know the truth of assertions that many submitted scores by Americans are never opened, and that most of them are given the most cursory inspection. If the leaders of American orchestras are too busy to give the most serious attention to every American work that comes to them for a reading, it behooves every orchestral conductor to have an assistant who can, and one competent to eliminate all but the few best, which then can be passed on to the conductor. Certainly the American composer has the right to demand that there shall be no pigeon-holing of his scores and no rejection of manuscripts without the fullest examination of their contents.

But the examination of a manuscript and the public performance of a work are two very different things. The essential of orchestral programs, like all other music played to audiences which pay to attend, is that they shall give pleasure to, or otherwise stimulate and engross those listening. To play American compositions indiscriminately, simply because they are American, and as a *devoir* to the composers (who may be aided in their technical development thereby) is to throttle opportunity rather than to make it. While it is true that a composition need not bespeak the genius of a Beethoven or even the technical mastery of a Strauss to be worthy of public performance, it ought to contain elements that will charm, stimulate, impress or interest a substantial number of those in its audience. Certain path-breaking works may be played, and ought to be played, even though the conductor has every reason to doubt that the immediate results will be favorable, but the concert halls where subscribers and others gather in the hope and expectation of hearing something worth while, are not the place for dutiful recognition of "earnest effort" as such. There must be combined with that earnest effort a measure of achievement so considerable as to lead the conductor to believe the work he is to play will neither disappoint nor weary those for whom his orchestra is to play. Otherwise a situation will be created, when, to paraphrase Newman, "the bare announcement of a new American work will be sufficient to keep audiences away." If experimenting must be done, if mastery of materials can only be gained through actual performances, then let some man or set of men endow a trial orchestra especially for

[Continued on page 35]

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Heifetz Discusses Technique

[Continued from page 5]

Wieniawski's "Souvenir de Moscou." The introduction, reminiscent of the themes of the main part of the composition, and developed in the form of arabesques or cadenzas, illustrated Mr. Heifetz's remarks in regard to "nervous" staccato.

It is related that the violinist, Wieniawski, though an artist of rare attainments, had not even usual ability in the playing of staccato. One evening, while playing cards with a group of artist friends, he was twitted by them, in a friendly manner, with his lack of staccato facility. Soon after he rose from the table. He was asked where he was going. "To Poland," he said, "and when I come back it will be with the staccato, or in a box!" He disappeared, and for eighteen weeks nothing was heard from him. Out at his country home in Poland the weather was very warm, and here Wieniawski sat and practised hours daily, the perspiration often dripping from his face as he toiled. The story continues that he sat, during the hottest days, with his feet in a tub of cold water, which the servants constantly renewed. At the end of the summer he returned to the city and astonished his friends with his staccato virtuosity. He then wrote this piece, with its strikingly brilliant staccato passages, and played it as a proof of his ability. As Mr. Heifetz remarked, "he got even with the others, for one can well work a whole summer on this cadenza-like introduction alone."

"One cannot attain the speed necessary for this composition by employing any other than 'nervous' staccato, and by eliminating all surplus arm or wrist action," he added. "To illustrate this kind of arm condition, place a napkin ring on the table. Then with the right forefinger touching the table, within the ring, begin to revolve it. Keep it revolving until you finally pick it up from the

table with the forefinger, against the laws of gravity. The condition of the arm and wrist, when this is accomplished, is the same as that necessary in the development of 'nervous' staccato."

Asked by a violinist how a student might develop tone-technique or depth of tone, Mr. Heifetz answered with a smile that "the grievances of life" would do that for him.

The artist spoke of the inspiration which illustration often gives during the lesson-hour, when the teacher, by picking up the violin and playing a passage under discussion, may teach as much as by hours of explanation.

"Vibrato, to be effective, must be instinctive, natural, cannot be learned," he continued. "Some violinists use finger vibrato, but to me that is deadly and sounds artificial. One can, and must, of course, learn shades and nuances of vibrato."

"Harmonics? . . . That is a fascinating and delicate subject. In playing these the artist shows his greatest skill. He must be accurate and steady, both in fingering and bowing, using no force or strength, or else the tone will 'smash.' But by persuading the strings, and using much gentle diplomacy, one may often be fortunate enough to produce, through harmonics, an almost mystical effect."

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The American Composer and His Opportunity

[Continued from page 34]

the purpose, or let one or more of the established symphonic organizations give rehearsals open to those who care to attend, along the lines of the plan which

the New Symphony announced but which was abandoned without any real trial.

There is no disparagement intended in what has been written here of the American composer. If, as yet, no great genius has been produced by this country, and if it is compelled to turn to a gifted but not a towering composer—Edward MacDowell—for its most representative figure, the achievements of the New Englanders and others of the older men are not to be disregarded. They compare favorably with what has been written abroad if the few men of outstanding genius like Wagner, Franck, Debussy and Strauss are eliminated. For some American ears, at least, a work like Chadwick's "Aphrodite" is of higher quality than anything we know of Mahler, and Loeffler has given us music with more of essential beauty than Reger or Bruckner or others whose names resound in Central Europe. Incidentally, it should not be forgotten that the works of these Americans have been played more frequently in this country than those with which they have just been compared—a reminder again of how the facts conflict with much of what is heard on the subject of "opportunity." The New Englanders did not lack a hearing. There is nothing to indicate that those of the younger men who have equal gifts are confronted by a different or a more unfavorable situation. If there are any concrete instances of works of conspicuous merit failing to receive the attention merited, they ought to be brought to light. Without them, fault finding with the attitude of conductors does not stand on a very firm basis.

Are the Chosen Works Representative?

There are those who contend that the music selected has not been representative. For these, Mr. Hadley is merely a clever man with much skill in orchestrating after the fashion of European models, but lacking in any individual message; Mr. Mason a pundit, eclectic, and at his best in academic groves; Mr. Herbert an artisan who never could shake off the operetta incubus; Mr. Chadwick something of hold-over from an outgrown period; Mr. Loeffler an alien spirit who lives in America and writes German or French music.

But who are the unknowns whose work should have been played instead of that of these men?

And, granting that they do exist and are of superior gifts, can they write for orchestra? Perhaps there has been too much weight given to the correctness of the writing, but a public concert is not the place to polish "diamonds in the rough." Perhaps something of diplomacy and social favor has entered into the selections made, since even music, unhappily, is not free of its politics. But, with reasonable allowances made for instances of this kind, it is only fair to assume that, by and large, conductors have not made a practice of selecting the poorer works submitted to them while rejecting the better.

If we have had relatively too much of Hadley or Chadwick or Mason, or of any other composer, it is chiefly because that composer, whatever his inspiration or lack of it, has known his trade.

All encouragement compatible with high artistic standards should be given the native composer. But there is no call to relax those standards. The need is not for more American works, but for better ones. Discrimination and then more discrimination is what is most in demand. The open door is an essential but no good can come from treating mediocrity as genius. What the American composer needs is not so much an opportunity as

some smashing success. It will come, not from forcing conductors to play works because they are American, but from the coming of recognizable genius when the soil is ready for that genius to flower.

CROWDED AUDIENCES RULE IN SYRACUSE CONCERTS

Paderewski, Heifetz, Erna Rubinstein, Nyiregyhazi and Others Heard in Early Season Recitals

SYRACUSE, N. Y., Dec. 2.—With more concerts than ever before in the early part of the music season, crowded houses have been the order. Paderewski included Syracuse early in his tour, and his beautiful playing, after an absence of six years, was acclaimed at the Mizpah on Nov. 24, when the pianist was presented by the Recital Commission of the First Baptist Church.

Earlier in the week Erna Rubinstein, violinist, was greeted by another capacity audience in the same hall on appearing for the first time in Syracuse under the management of Morning Musicales, Inc.

The piano recital by Edwin Nyiregyhazi on Nov. 13, under the auspices of the Godard Music Foundation, was also among the leading events of the season thus far.

Harold Bryson, baritone, who came here from the Brooklyn Conservatory; Mrs. Gail Woodbury Hawes, lyric soprano from Hood College, Md., and ly heard under the auspices of the music Ernest Hawthorne, pianist, were recent faculty of the College of Fine Arts.

The La Forge Quartet gave a fine concert at the Onondaga on Nov. 10, under the direction of Leora McChesney.

The presentation of the United States Marine Band at the armory by the Syracuse Liederkreis was an achievement. A full house at night netted about \$1,000 for the orphanages of the city. Nicholas M. Peters was at the head of the committee in charge.

K. D. V. PECK.

LAWRENCE, KAN.

Dec. 2.—Dean Harold L. Butler of the School of Fine Arts of the University of Kansas, in a speech broadcasted from the Kansas City Star's radio station, pointed out the value of music in community life and urged the institution of Music Week in Mid-Western cities and towns. The extension division of the university, in co-operation with Community Service, Inc., is giving information and assistance to all Mid-Western communities interested in Music Week.

C. H. GALLOWAY.

KENOSHA, WIS.

Dec. 2.—A record audience vigorously applauded the Flonzaley Quartet in its third annual concert here on Nov. 27. The interpretation of the Lento Espresso from Bax's Quartet in G, and the slow movement from Haydn's Op. 64, No. 5, was a feature of a program which also included numbers by Tchaikovsky, Bridge, Speaight, Goossens, Grainger, and Mendelssohn. William Beller of Chicago, pianist, recently played several solos at a Saturday afternoon meeting of the Catholic Woman's Club.

WESLEY LAVIOLETTE.

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A LETTER TO DAVID SCHEETZ CRAIG

Editor, Music and Musicians

Seattle, Wash., Sept. 21, 1922

Dear Mr. Craig:

I want to tell you about my work with Prof. Durmashkin. Although a pianist and teacher, I had always wished to sing, and saw in him the person I needed. With other pupils our party will leave this month for New York to continue with him there. He uses the Italian method and is exceptionally careful to handle each voice according to its color and type. The most unusual feature about his work is the effective phrasing. Because of this poetical feeling and wonderful acting his pupils feel in him every need answered. It has been my privilege to rehearse the principal operas with him and they are more than satisfying. Although so capable a performer he is as wonderful a teacher, unselfishly giving his secrets to lovers of music.

(Signed) Mina Cornish.

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Photo by Matzene

New York's Round of Concerts and Recitals

[Continued from page 9]

mood and expression that are such noticeable features of her art. Mahler's "Kindertotenlieder" are weighted with gloom and the sense of loss, and throughout the five songs there is little relief from this mood. Mme. Gerhardt, however, sang them with an understanding and a beauty of tone that made the performance notable. The orchestra was heard to advantage in the fragments from the "Rosamunde" music. S. D.

Second Educational Concert

Philharmonic Orchestra, Josef Stransky, conductor; Great Hall, College of the City of New York; Nov. 29, evening. The program:

Symphony No. 2 in D.....Brahms
Good Friday Spell from "Parsifal".....Wagner
Entrance of the Gods into Valhalla from "Rhinogold."
Prelude and Love-Death from "Tristan and Isolde."
Ride of the Valkyries from "The Valkyrie."

That the educational concerts given this season by the Philharmonic are meeting with a hearty response on the part of the public was proved by the second concert in the series given in the Great Hall of the College of the City of New York. The symphony sounded better than it did in Carnegie Hall three days previously. Mr. Stransky was especially successful in bringing out the profound beauty of the Adagio and the third and fourth movements were given in graceful style. Without showing any lack of appreciation for the Brahms work, the audience seemed to prefer the excerpts from the Wagnerian operas, all of which were well played.

H. C.

Honegger and Mr. Monteux

Boston Symphony, Pierre Monteux, conductor; Carnegie Hall, Dec. 2, afternoon. The program:

Symphony No. 4 in E Minor.....Brahms
"Horace Victorieux," Symphonie Mimée.
Honegger
"Thus Spake Zarathustra".....Strauss

If the purpose of the orchestra were to provide the grunts, groans and sickening thuds incident to photodrama or stage pantomime, Honegger's "Horace Victorieux" might be described as an exceptionally successful work. A New York audience seemed mildly impressed with the weeping and wailing and clamor, when Mr. Monteux brought the score down from Boston after valiantly recording the American premiere of the work in the stronghold of the celebrated band. Certainly, without the ballet for which it was designed, this opus from one of the "Six" translates a definite picture into sound, or noise. Here is transcribed the conflict of Horatius and his brothers with the Curiatii, the mourning of Camilla for her slain lover, the wrath of Horatius at his sister's duplicity; the "generous youth" who drew his sword and, "chiding her, ran the Maid through." It is extremely clever, but it is not music. The orchestra is made with ultra-modern skill and deliberate dissonance to mimic the episodes of Livy's tale. In a way "Horace Victorieux" is also Honegger, Victor; but where is the joy in such a feat? The Brahms ran a weary course, relieved by some superlative playing; "Zarathustra" spake a little tremblingly and without precision at times, although there were moments of distinction, the introduction being proudly achieved and the strings singing with exquisite tone in many passages. Mr. Monteux owes his subscribers something for the two programs of his first visit. A commission of reparations might suggest a little Debussy for the January trip. P. C. R.

Cortot Aids Stransky

The New York Philharmonic, Josef Stransky, conductor; Alfred Cortot, soloist; Carnegie Hall, Dec. 2, evening. The program:

"Leonore" Overture No. 3.....Beethoven
Concerto in A Minor, Op. 54.....Schumann
Mr. Cortot
Symphony No. 6 ("Pathétique").....Tchaikovsky

Mr. Cortot's playing of the Schumann Concerto, a rarely fine performance, was the brightest spot of the Philharmonic's program of last Saturday evening. The grace, precision and force of the artist's work, the reciprocal balance of solo instrument and orchestra made the experience an unusually gratifying one to the auditor. The spirited last movement of

the work brought forth the orchestra's best efforts, and under Mr. Stransky's baton the evening, which was begun with the much-played "Leonore" Overture, was closed with an effective performance of the unconquerable "Pathétique" Symphony. As the gloom of the opening pages of the work happily vanished in the sugary melodies and lilting pace of the second movement, the Philharmonic's men played with the verve of long familiarity with the score. R. M. K.

Schelling with N. Y. Symphony

New York Symphony, Walter Damrosch, conductor; Ernest Schelling, pianist, soloist; Aeolian Hall, Dec. 3, afternoon. The program:

Symphony in G Minor.....Mozart
Suite, "La Pisanella".....Pizzetti
Concerto, in A Minor.....Paderewski
Mr. Schelling
Overture, "Tannhäuser".....Wagner

An unhackneyed piano concerto is always a joy, providing, of course, it has the musical beauty of portions of the Paderewski work played by Mr. Schelling and the Damrosch forces. Moreover, anything with which the former Polish premier's name is linked is certain to be an event, until the furore attendant upon his return to the piano has had time to subside. Mr. Paderewski and Mme. Paderewski were recognized as they entered a box in Aeolian Hall Sunday afternoon and were roundly applauded. There was a similar scene at the end of the concerto, when the composer was compelled to rise and make as many bows as the performer. Mr. Schelling, friend and one-time pupil of Paderewski, played the difficult piano figuration brilliantly, and the orchestra—which in the second movement must carry the burden of the musical development, while the piano elaborates an obligato—supported him sonorously. The Polish elements in the work were sturdily emphasized by both the soloist and the ensemble. The performance was the first the concerto has received in New York since Mr. Paderewski played it before the European conflagration swept him into world politics.

The program otherwise consisted of material played at previous concerts. The "Pisanella" Suite will stand further repetitions. It is perhaps the loveliest music the young Italian group has given us. O. T.

Second "Pop" Concert

Mary Mellish, soprano of the Metropolitan Opera, was soloist at the second popular concert of the City Symphony, Dirk Foch, conductor, at the Century Theater on Dec. 3. A large audience liberally applauded her presentation of the aria "Depuis le jour" from "Louise" and the "Jewel Song" from "Faust." Her voice was heard at its best in the

latter. Mr. Foch led his men with vigor and precision in Tchaikovsky's "Nutcracker" Suite and the Entr'acte from Wolf-Ferrari's "Jewels of the Madonna," and gave a grave presentation of the Tchaikovsky Andante Cantabile. The Overture to Strauss' "Fledermaus" was added in response to popular demand. R. E.

Beethoven Association, Nov. 27

Beginning with Beethoven's Sonata for piano and violin in C Minor, Op. 30, No. 2, played by Arthur Rubinstein and Paul Kochanski, continuing with a group of arias and songs sung by Florence Hinkle, with Coenraad V. Bos at the piano, the concert of the Beethoven Association at Aeolian Hall reached its artistic climax in Brahms' Trio in C, played by Mr. Rubinstein, Mr. Kochanski and Willem Willeke. In this the individualities of the three artists were lost in the ensemble, which was so ideal as to be wholly unobtrusive, throwing the composition itself into the highest relief and allowing it to reveal the eloquence of its ideas, the fertility of its invention and the richness of its harmonic coloring and figuration.

The performance of Beethoven's Sonata was marked by an excellent conception of the whole and its parts, perfection of detail and ensemble, fine rhythm in the first and closing Allegro movements, exquisite tenderness in the Adagio and Beethoven's own heavy-footed humor in the Scherzo. Mr. Rubinstein showed an occasional tendency to play too loud.

Mme. Hinkle sang Handel's "Sommi Dei," also his "Gode Palma consolata," and Schumann's "Röselin, Röselin," and Schubert's "Du Bist die Ruh," "Auf dem Wasser zu Singen" and "Ungeduld" with exquisite art, albeit with some shrillness in her upper notes. A large audience applauded the artists vigorously. B. H.

Margrethe Somme, Nov. 27

Margrethe Somme, a Norwegian pianist of recent arrival, made her American debut in Aeolian Hall on Monday afternoon of last week. As her coming to this country was not primarily for the purpose of making a concert tour, but rather to become a permanency in the ranks of local musicians, her arrival was not heralded. But she proved to be a pianist of considerable talent and excellent schooling—a deal of the latter having been acquired from Dohnanyi. Miss Somme is one of those satisfying pianists to whom it is always a pleasure to listen. There is nothing startling or sensational in her playing, but she has ample technique and much breadth, with ability to sing a melody nicely—though in the Schumann Romance, for example, the melody was too submerged in the figura-

tion. Her program was out of the ordinary, opening with the Mozart Sonata in A, followed by the Beethoven Sonata, Op. 110, and two groups of shorter pieces by Juon, Schumann, Reger, Debussy and Dohnanyi—whose interesting Rhapsodie in C was well played—and a Nocturne, Mazurka and Polonaise of Chopin. Miss Somme's work is enhanced by charm of manner and personality. S. D.

Beryl Rubinstein, Nov. 28

The Bach-Liszt Organ Prelude and Fugue in A Minor was played with great clarity and technical ease by Beryl Rubinstein at his recital in Aeolian Hall. Mr. Rubinstein disclosed a technique excellent in most respects, though his tone lacked warmth and color and exhibited variety only in dynamics. As a result Schumann's Symphonic Etudes sounded bleak. They suffered, moreover, from a rather poor musical conception that was not improved by occasional obvious innovations. But they caused Mr. Rubinstein no difficulties technically and provided opportunities for excellent rhythmic effects. In parts of the Finale, however, the accentuation of the first beat of the measure was so great as to cause the second beat to be lost and the measure to be played in triple time. Nor did Mr. Rubinstein seem to be able to substitute pedaling for tonal color in more modern works, so that Ravel's "Alborada del Gracioso," while excellent in some respects, was dry and colorless. Rachmaninoff's Prelude in E Flat Minor he played with great facility. The program included Chopin's Nocturne in E and Ballade in F Minor and Liszt's "Vallée d'Obermann," "Valse Oubliée" and "Mazeppa." There was a moderate sized and friendly audience. B. H.

Frieda Hempel, Nov. 28

Frieda Hempel, at her first appearance in New York this season, drew her customary large audience of music lovers and eminent musicians to Carnegie Hall. After a summer in Europe, Miss Hempel returns with her voice as fresh and clear as when she first came amongst us just a decade ago. She is truly one of the fast diminishing few of the old vocal tradition who can afford to ignore the matter of voice production because she possesses it in perfection. Not only this, but certain defects that were noticeable a season or so ago have disappeared entirely.

Miss Hempel began her program with a rather tiresome recitative and aria from Mozart's "La Clemenza di Tito," which, however, she sang with beauty of tone and clarity of diction that almost made it interesting. As encore to this she sang, impeccably, "Batti Batti," from "Don Giovanni," and a lovely bit of vocalization it was! The second group was in German and included three songs by Schubert and two of Brahms. The high light of this group was "Auf dem

[Continued on page 37]

CHICAGO RECITAL

Alice Baroni



THE CRITICS SAID:

Chicago Tribune, Nov. 10, 1922.

Alice Baroni at Lyon & Healy hall gave every evidence of being a fully matured artist, learned in the manner of singing recital songs in several languages, and experienced in the tricky arts of operatic arias.

Chicago Daily Journal, Nov. 10, 1922.

Alice Baroni returned to Chicago last night in the honorable period of a long career, proving the beauty of fine singing to be imperishable, and bringing with her golden memories of that day when the first qualities of a singer were flawless brilliance and delicacy and when a prima donna soprano was a musical aristocrat.

Karleton Hackett in Chicago Evening Post.

Miss Baroni showed vocal routine in her singing of the Donizetti aria. She knew the traditions and sang with understanding.

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New York Concerts and Recitals

[Continued from page 36]

Wasser zu Singen," a perfect song perfectly sung. The same composer's "An die Laute" was a merry thing, and the audience re-demanded it as well as the "Sapphische Ode" of Brahms, which followed, though this latter seemed less effective for the soprano voice than for the contralto with which it is customarily associated. "Meine Lieb ist Grün" closed the group, with "Ungeduld" as encore.

Next came "La Fauvette avec ses Petits," from Grétry's "Zémire et Azore," in which the singer had the assistance of Louis P. Fritze with a flute obbligato. The encores to this were Labadie's "Fêtes Galantes" and a delightful antique French folk-song, "La Petite Jeanneton," done in the manner of Yvette Guilbert, plus some exquisite tone. The final group included songs by Rubinstein, Wintermiz, Bayly and Densmore, to which Farley's "Night Wind" and "Gretel" were given as encores. The final number was the Gavotte from "Manon," after which came the usual "Kom Kjera" and "Blue Danube" and several more. From beginning to end Miss Hempel's singing was, in a word, superlative, and superlatives are not to be qualified. Coenraad Bos played admirable accompaniments.

J. A. H.

Minerva Komenarski, Nov. 28

Minerva Komenarski, contralto, was heard in recital in Aeolian Hall on Tuesday evening of last week. For the first half of her program she attempted a group of songs by Gluck, Richard Strauss, Saint-Saëns and like composers, without making any very definite impression, but in the second half she gave a group by modern composers, including Mana-Zucca, Rhea Silberta, Mary Turner Salter and Ernest W. Harrison, who was also her accompanist. She exhibited a warmth of personality and a sympathetic quality of voice in this latter group that carried her straight into the favor

of her audience. It is in ballads and in the simpler songs lying within her middle register that her voice is at its best. "To You," by Ernest W. Harrison, she repeated.

R. C.

Elena Ehlers, Nov. 28

Elena Ehlers, a young Cuban soprano, made her first American appearance Tuesday evening in a recital in the Astor

[Continued on page 42]

At the Metropolitan

[Continued from page 6]

A New "Mario" for "Tosca"

The second "Tosca" of the season, besides presenting again Maria Jeritza in her Viennese version of the rôle of the Roman singer and Antonio Scotti in his most famous characterization, that of Baron Scarpia, provided a third Metropolitan part for Edward Johnson, who was the Mario Cavaradossi of the cast. The Canadian-American tenor began as one in vocal difficulties but improved as the performance progressed, singing "E Lucevan le Stelle" in the last act much more successfully than he did "Recondita Armonia" in the first. In bearing and appearance he was a more romantic Mario than some of his Italian confrères. A newcomer in the cast was Italo Picchi, who fared well enough with the part of the fugitive Angelotti. Others participating were Cecil Arden, Pompilio Malatesta, Vincenzo Reschiglian, Louis D'Angelo, and Giordano Paltrinieri. Roberto Moranzoni conducted with his customary fervor, if not always in agreement with the rhythmic vagaries of the soprano in the flirtatious music of the first act. The horripilating scene of the torture chamber and the subsequent struggle between Scarpia and Tosca was, if anything, a degree more frantic than usual. It would seem, however, that the excitement which this scene creates has begun to diminish perceptibly. The audience called the principals before the curtain many times and Mme. Jeritza took a number of bows alone after the second act by way of compensation for not appearing at all after the first, when she tore her dress in leaving the stage.

B. B.

Chaliapin in "Don Carlos"

In the third rôle he has undertaken at the Metropolitan this season—that of King Philip II of Spain in Verdi's sprawling, transitional "Don Carlos"—Feodor Chaliapin deeply impressed, then greatly stirred, and finally amazed and even dismayed conservative elements of the capacity audience which had eyes and ears for no one else when he was on the stage last Saturday afternoon. In recent seasons, Metropolitan audiences have frowned consistently on the familiar European custom of a singer stepping

out of his part during the progress of an act to take cognizance of applause. The offense has been expected of Italian tenors new to this country until they have been taught otherwise, but it has been, none-the-less, a transgression of the Metropolitan's artistic code.

Although Chaliapin in his recitals had given indications of being a law unto himself, he, of all operatic artists known to New York, had seemed the last one likely to shatter illusion for the sake of acknowledging excited plaudits. Consequently, there was something of a shock to many of his admirers in the audience at the "Don Carlos" performance, when he abandoned his pose of overwhelming sorrow, left the table where he had sunk down with his head in his hands, and advanced to the footlights to bow, after an intensely dramatic projection of Philip's Monologue, "Dormiro Sol," had caused something of a tumult throughout the house. Then, when the applause continued, he fairly stunned conservative folk by directing Conductor Gennaro Papi to repeat the latter half of the air, which was done. Some years ago, Caruso sometimes repeated "M'Appari" in "Marta" and "Una Furtiva Lagrima" in "L'Elisir d'Amore," but in the seasons immediately preceding his death demonstrations were known to continue for ten minutes without the repetition which the railbirds were seeking.

Aside from this departure from the latter-day rule of the Metropolitan, which resulted inevitably in loss to the dramatic conviction of the scene in which the incident took place, the Russian bass literally re-made the part he played. Ordinarily it is not the chief rôle of the opera, but so vivid was the portrait he limned of the Spanish monarch, imperious but mean, cruel but distressed and fearful; and so eloquent was his use of his great voice—whether he employed it, as he did on occasion, to give tonal beauty to melodic line, or whether he dropped into a parlando that was very close to speech, with now and then a fine-spun pianissimo or a ringing top tone of a brilliant baritone quality—that other parts became secondary whenever he was on the stage. As in "Boris Godounoff" and "Mefistofele," his make-up was superb. His bearing was kingly, probably to a degree far beyond that of his Spanish prototype. Aside from the alacrity with which Mr. Papi took orders to repeat the Monologue, there were indications that Chaliapin's wishes had been law in various details of the staging.

The scene between the King and the Grand Inquisitor in the King's Chamber, heretofore cut, was restored. It was superbly dealt with by Chaliapin and by Léon Rothier, who did not permit himself to be cast in the shadow by the big Russian. Others in the cast were of varying degrees of excellence, Giuseppe de Luca meriting first mention by reason of his beautiful singing of "Per mi giunto" in Roderigo's death scene. Giovanni Martinelli had many good moments as Don Carlos and others not so good. Frances Peralta was reasonably successful with the part of Elizabeth of Valois, and Jeanne Gordon as the Princess Eboli sang "O Don Fatale" effectively. William Gustafson was a properly sonorous monk. In lesser parts were Grace Anthony, Maria Savage, Angelo Bada, and Giordano Paltrinieri. Marie Sundelius was again the unseen voice of the cathedral square. Rosina Galli and Giuseppe Bonfiglio danced nimbly in the absurd oyster ballet of the Queen's Grotto. In spite of much fine music and some highly successful individual airs, the work remains a wearying one. Its scenes can be shuffled indiscriminately and the results remain about the same. Though there were several restorations in Saturday's performance, the opening scene in which Don Carlos and Elizabeth meet and thus set the plot in motion was not one of those put back. It contains some of the best music of the opera, but there is too much of it as it is.

O. T.

First Double Bill

"L'Oracolo" was paired with "Pagliacci" in Saturday night's double bill. Franco Leoni's tragedy, based upon Fernald's story of the Chinese quarter of San Francisco, is invariably endowed with particular interest by Antonio Scotti's remarkably graphic impersonation of Chim-Fang, the villainous proprietor of the opium den. Mr. Scotti, who sketches, in the character of this crafty ruffian, one of the most vivid of his gallery of stage portraits, was recalled many times for a performance artistic in every detail, musically as well as histrionically. Lucrezia Bori, as Ah Yoe, sang charmingly the love theme from the casement window; Adamo

Didur was fully in character as Win-Shee, the aged philosopher who avenges the murder of his son; Mario Chamlee sang animatedly as San-Luy, and Louis d'Angelo's impersonation of Hoo-Tsin had many points of merit. The cast also included Marion Telva as Hua-Quee, Pietro Audisio as the Fortune-Teller, and Ada Quintina as Hoo-Chee. Robert Moranzoni conducted.

"Pagliacci," performed under the bâton of Gennaro Papi, possessed a new interest from the presence of Elizabeth Rethberg as Nedda. Notwithstanding that the soprano's voice and style proved heavy in this rôle, and that certain mannerisms affected her acting, she fulfilled the dramatic demands of the character, notably in the tragic second act. The Ballatella was well sung, and excited great applause. Morgan Kingston was also decidedly effective in the second act, but was not entirely successful in his interpretation of "Vesti la Giubba," though he took the repeated recalls alone after the curtain fell on this soliloquy. Giuseppe Danise, who appeared as Tonio, had to acknowledge many recalls for his singing of the Prologue.

P. J. N.

"Rosenkavalier" in Brooklyn

The second visit of the Metropolitan to Brooklyn was made in Strauss' "Rosenkavalier," which was sung to a capacity house. It was a particularly satisfying performance, and Florence Easton and Marie Jeritza in the rôles of the Marschallin and Octavian were acclaimed with prolonged applause. Paul Bender and Gustav Schützendorf made their first appearances there, and each was accorded an excellent reception. The minor rôles were filled by the same artists who had sung at the Metropolitan, and Artur Bodanzky conducted. It might be noted that much of the opera sounded better in the smaller auditorium and certainly the buffo parts were more intimate.

J. A. H.

Sunday Night Concert

The Sunday night concert at the Metropolitan brought forward Erna Rubinstein violinist, as the featured artist. It also served to introduce two of the new German singers, Elizabeth Rethberg, soprano, and Curt Taucher, tenor, to Sunday night audiences. Marie Sundelius, soprano, sang in place of Marion Telva, contralto, who was taken ill late in the afternoon. Of the singers, Mme. Rethberg proved to be the favorite and was given ten recalls for her singing of "Leise, leise," from Weber's "Der Freischütz." She sang the aria well, despite certain faults of production that have been noted. Mme. Sundelius displayed her accustomed artistry in "De puis le jour," from Charpentier's "Louise." Mr. Taucher sang the Prize Song from Wagner's "Meistersinger," displaying a knowledge of style, but little beauty of voice. Playing Bruch's G Minor Concerto, Miss Rubinstein again demonstrated that she is mistress of her violin and that she is already an artist of many attributes. There was real beauty of tone and breadth of style in her work, especially in the Adagio. An occasional roughness in the last movement was not sufficient to mar the brilliance of her performance. With Paul Frankel at the piano, she played numbers by Gluck, Tor Aulin and Ries, and she had to respond to many recalls. The orchestra, under Giuseppe Bamboschek, played Nicolai's Overture to "The Merry Wives of Windsor," the Suite from Massenet's "Le Cid," and the Rakoczy March from Berlioz' "Damnation of Faust."

H. C.

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ANN ARBOR MARKS ADVANCE

New Club Will Be First of Several—
Detroit Symphony Plays

ANN ARBOR, MICH., Dec. 2.—Under the auspices of the Matinée Musicale of Ann Arbor, the Chelsea Music Club has been organized. This is the first of several clubs to be formed this year. Mrs. Harry Bacher, president of the Matinée Musicale, spoke at the first meeting of the Chelsea Club, and a program was given by three Ann Arbor musicians—George Clancy, violinist; Thomas Dewey, baritone, and Max Ewing, pianist.

Raoul Vidas was cordially welcomed by a large audience in Hill Auditorium on Nov. 20, when he appeared as soloist with the Detroit Symphony in Saint-Saëns' Concert-Piece in A Minor, playing with crystal tone and admirable technique. Victor Kolar conducted. His Slovakian Rhapsody, a brilliant and tuneful composition, was enthusiastically received.

Grace Johnson Konold, who has recently resumed her teaching in the University School of Music after a year spent in concert work, was a soloist at the faculty concert on Nov. 26. Albert Lockwood, pianist, and the University Glee Club appeared on the same program.

HELEN M. SNYDER.

Marie de Kyzer Sings in Greensboro

GREENSBORO, N. C., Dec. 2.—Marie de Kyzer, soprano, gave three recitals in this city recently, including events at Guilford College; at the Armistice Exercises of the American Legion, and at the First Presbyterian Church, where a crowded church heard her performance of an aria from Mendelssohn's "Elijah."

CHARLES TROXELL.

Grieg Program Given at Adrian College

ADRIAN, MICH., Dec. 2.—A program of Grieg's works was given by Mr. and

Mrs. James Spencer in the second of a series of faculty recitals at Adrian College on Nov. 19. The "Peer Gynt" Suite, and several of the "Album Leaves," in arrangement for organ, were played by Mr. Spencer, who prefaced the program with remarks on the life and works of the composer. Mrs. Spencer sang a number of Grieg songs.

A. C.

Mrs. Crosby Adams Active in Montreat, North Carolina

Mrs. Crosby Adams of Montreat, N. C., is meeting with success in her musical activities which are now wholly devoted to private teaching and summer classes for teachers of piano. In the issue of Nov. 11 Mrs. Adams was inadvertently referred to as supervisor of music in the public school of Montreat, a position she does not hold.

Members of Florida State College Faculty in Recital

TALLAHASSEE, FLA., Dec. 2.—Elizabeth Henderson Jamieson, mezzo-soprano, gave her introductory recital as a member of the faculty of the School of Music of the Florida State College for Women on Nov. 16 before a capacity house. Miss Jamieson sang with artistic effect in a voice of rich quality. Gertrude Isidor, now in her sixth year as head of the violin department, assisted the singer, displaying excellent technique and temperament. Ella Scoble Opperman, dean of the School of Music, was the accompanist. These artists also gave a program for the American Legion on Armistice Day.

Engagements for Jerome Swinford

Jerome Swinford, tenor, has been engaged as soloist for the Princeton University concert course on Dec. 29, and will follow with appearances at several Eastern Universities. He sang the tenor rôle in a presentation of "Elijah" at the Church of the Ascension, New York on Nov. 26. He is to appear in a Newark program with Kathleen Parlow, and will give recitals in Providence, R. I., and Richmond, Va.

Nyiregyhazi Will Tour Canada and Pacific Coast

Erwin Nyiregyhazi, pianist, who was recently heard in recital in Syracuse, N. Y., appeared with the Boston Symphony in Hartford, Conn., on Nov. 27. Mr. Nyiregyhazi, who is under the management of R. E. Johnston, will shortly leave for a tour in Canada and another on the Pacific Coast.

Myra Hess to Begin American Tour in January

Myra Hess, English pianist, is to arrive in New York from London by the Adriatic on Dec. 31 and will immediately begin her American tour. Miss Hess will give a New York recital at Aeolian Hall on Jan. 5.

Yonkers Greets Sousa's Band

YONKERS, N. Y., Dec. 2.—Sousa's Band played to an enthusiastic audience at the Armory, on Nov. 17. About 1000 persons, it is estimated, were present. The concert was given under auspices of the Twenty-seventh Military Police, which organization occupies the building.

R. W. WILKES.

HEAR MONTEUX FORCES

Boston Symphony in Hartford—Community Concerts Begin

HARTFORD, CONN., Dec. 2.—The Boston Symphony, Pierre Monteux, conductor, was heard in an exceptional program given at Parson's Theater on Nov. 27. Erwin Nyiregyhazi, pianist, was the soloist in the Liszt Concerto in A, No. 2, being well received by an enthusiastic audience. The orchestral program included Beethoven's "Eroica" Symphony, Debussy's Prelude to "The Afternoon of a Faun" and Glazounoff's symphonic poem, "Stenka Razin." The event was under the local management of Sedgwick and Casey.

The first of a series of community concerts, under the auspices of the Adult Educational Commission, was given in the Broad Street Auditorium on the afternoon of Nov. 26. The soloists were Laura Wheeler Ross and Carolyn Washburn, violinists, and Maud Tower Peck and R. Augustus Lawson, pianists, assisted by the Tempo Male Quartet. John Spencer Camp describes the numbers played at each concert of the series. The program was attended by an audience estimated at 1200 persons.

BURTON CORNWALL.

Snyder Engaged for Havana Opera

Leonard Snyder, dramatic tenor, who recently returned to America from Italy, where he had been appearing in various opera houses, is to be a leading member of the Havana Grand Opera Company, which will open in Havana Dec. 26. Mr. Snyder has been engaged for four and one-half weeks in Havana and he will remain there for a tour of the Island of Cuba, covering a period of three and one-half weeks more. He will sing the leading tenor rôles in "Carmen," "Tosca," "Trovatore," "Aida," "Pagliacci" and "Forza del Destino."

HAYS, KAN.—Pupils of the Fort Hays Kansas Normal School were heard in two recent recitals, in which operatic and ballad music and many piano numbers were included.

MANKATO, MINN.—The second November program of the Mankato Music Club was given by Corinne Frank Bowen, soprano, of Minneapolis, assisted by Carol Hurlburt, pianist. Alexis Parlova, violinist, and Harold Orvis Ross, pianist, both of Mankato, gave the first program of the month.

HARTFORD, CONN.—W. H. Van Maasdyk, violinist, Mrs. Burton Yaw, pianist, and Mary Craig-Pigueron, soprano, appeared on Nov. 21 in the first of a series of concerts to be given in the Y. W. C. A. auditorium. The audience was small, but keenly appreciative.

AUBURN, N. Y.—An audience estimated at 1000 persons heard Irene Stolsky, violinist, with other artists assisting, in a concert given under the auspices of the Hardenburgh Lodge of Odd Fellows. Vera B. Hill's piano pupils, some forty in number, gave both an afternoon and an evening recital at her home.

Samuel A. Baldwin, organist of the College of the City of New York, has begun his series of organ recitals in the Great Hall of the college on Wednesday and Sunday afternoons. He presented a Wagner program on the afternoon of Dec. 3.

Josef Lhevinne, pianist, will give a New York recital in Carnegie Hall on the evening of Dec. 13. His program will include numbers by Rameau, Bach-d'Albert, Beethoven, Weber, Chopin and a group of modern works by Bela Bartok, Debussy and Nikolai Medtner.

Francis Feinsnog, pianist, played compositions by MacDowell, Moszkowski, Tchaikovsky, Rachmaninoff and Brahms for radio broadcasting recently. He has been engaged to make records for one of the prominent piano houses. Mr. Feinsnog is a pupil of Marguerite Küssner, pianist and teacher.

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To Improve Music in Theaters

E. F. Albee Establishes Keith College of Theatrical Music to Educate Conductors for Better Performances of Good Music—S. W. Lawton Says Motion Pictures Have Had Salutary Influence

By SYDNEY DALTON

A COMMENDABLE effort to improve the quality of theater music and make it more artistic is engaging E. F. Albee, president of the B. F. Keith Circuit, and to this end the Keith College of Theatrical Music has been established and financed by him. This college, with headquarters in the Regent Theater Building at Seventh Avenue and 116th Street, New York, draws students from musicians of the Keith and Moss theaters, of which there are some thirty-odd in Greater New York alone.

Since motion pictures have become an integral part of the vaudeville bills, new demands have been made upon the musicians, and there has been a call for better music and greater care in its presentation, with a consequent increase in the number of men in the pit. The cue-sheet of most feature pictures calls for a wider repertoire than is usually demanded of the vaudeville player. The Keith houses, however, have not been content to follow the ideas laid down in these sheets, but have undertaken the cuing of all their pictures, using a still wider, and, they hope, better selection of music.

The stimulus given by these changed conditions has resulted in the establishment of the Keith College and a thorough housecleaning of theater music. In its present state of development the college does not offer any facilities for the training of instrumentalists. That may come later. It is concerned solely with the musical conductors of the various theaters and the education of orchestral players who show promise of becoming capable conductors.

To S. W. Lawton, an experienced conductor of theater and symphony orchestras, and a graduate of the music school at Yale, has been entrusted the task of launching this pioneer venture. When interviewed recently, he admitted that diplomacy is as necessary as knowledge in his position.

"In fact," said Mr. Lawton, "I am always ready to listen to the other man's argument. If he can show me a reason why he should play 'The Rosary' during a bull fight, all right. But he has to show me. The incidental music accompanying any situation must be both musically and psychologically correct. But primarily it must be an accompaniment, never obtruding itself to the detriment of the action; always centering the attention of the audience more intently on the picture. There was a time when few fox trots and popular songs were in stock in trade of the orchestra leader or organist who cued the pictures. That

day is happily past. Audiences are more and more demanding the classics and the better type of popular music, and it is the aim of the College to encourage and meet this demand.

"As an example of the problems which must be met and overcome, let me tell you about the experience we had with the Topics of the Day. These consist of jokes and humorous paragraphs from the magazines and daily press. Our leaders played jazz, marches or any popular numbers that happened to take their fancy, and didn't stint on volume of tone. Result: the Topics fell flat! So an order went out from headquarters that there should be no more musical accompaniment for this feature, but we found that this made things even worse. The solution lay in a middle course. I had the leaders play light, delicate numbers—perhaps Chaminade, or Grieg, or Victor Herbert—with muted brass, probably muted strings also. When it was no longer drowned in a flood of jazz or ignored through the intrusion of a too

Jonàs Includes Exercises by Other Pianists in Big Work on Technique

The extent of the collaboration in Alberto Jonàs' work "Master School of Piano-Playing and Virtuosity," which was described in MUSICAL AMERICA, Nov. 18, was limited to 200 pages of exercises, in which Mr. Jonàs was assisted by fourteen pianists. With this exception, the entire work of 1600 pages was written by Mr. Jonàs himself. In a recent interview, the basis of the article referred to, Mr. Jonàs stated that "since the time of Liszt everything on the subject of piano technique has been said," but the name "Liszt" was misprinted "Bach."

McCormack to Sing Season's Farewell

John McCormack will make his fourth New York appearance, announced as his last in this city this season, in a concert in the Hippodrome on the afternoon of Dec. 10, in a special request program. The tenor is to sail for Europe on Dec. 16, and will not return to America until next October.

E. Robert Schmitz Appears in France and Belgium

The entire time of E. Robert Schmitz, pianist, who is now playing in recitals and orchestral concerts in France and Belgium, is booked to the eve of his sailing for America on Dec. 23. Mr. Schmitz played a Bach-Debussy program on Nov. 29 in Paris. In an all-Russian program given by the Padeloup Orchestra in

popular melody, the Topics regained their popularity.

"All the themes for our lectures in the College are gathered in our theaters. I and my assistants are constantly in attendance at various houses, where we check up on the musical offerings, taking notes and suggesting improvements. At future classes these subjects are gone over carefully, criticism is invited and all constructive ideas weighed.

"It is our intention to broaden the activities of the College until it eventually includes all phases of orchestral work as it affects the theater. We shall have a prescribed course of study for conductors which will include orchestration, accompanying, repertoire and so on. We shall seek out and develop talent. This is an important phase of the work. Heretofore there has been no particular way of developing conductors. They have just happened, as it were. Much good talent has gone to waste while inferior men held positions for which they were ill equipped. I have already received many letters from aspiring conductors, asking what the requirements for admission to the College are, and on all sides there are evidences of keen interest in this new work, an interest that should soon bear fruit in a widespread improvement in theater music."

Mr. Lawton paid tribute to the moving pictures as having had a salutary influence on the theater orchestras. "They have increased the repertoire and improved the quality of the music used, and now we are faced with the desirability, if not the necessity, of enlarging our orchestras. It all makes for improvement, and that is what we are striving for."

Paris on Nov. 4 and 5, Mr. Schmitz played the "Ukrainian" Rhapsody by Liapounoff. Marion Cassell of New York and Corinne Pauli of Brooklyn, pupils of E. Robert Schmitz, played recently in Paris Vuillemin's Two-Piano Dances, for the composer.

Schola Cantorum to Give Christmas Program

The Schola Cantorum, Kurt Schindler, conductor, will give a Christmas concert in Carnegie Hall, New York, on Dec. 20, presenting a program of Christmas carols of Holland, Belgium, France, Spain and Russia. "Aims for the Christ Child," by Nicolau, for seven-part a cappella chorus, will have its first hearing in New York upon this occasion. A boy's choir will assist the chorus of 200 voices.

American Music Optimists to Give Four Programs During Season

The American Music Optimists and Bel Canto Society, Mana-Zucca, president, and Lazar S. Samoiloff, acting president and musical director, will give four concerts in the ballroom of the Waldorf-Astoria during the season. Musicians who desire to appear will be given auditions by Mr. Samoiloff at his Carnegie Hall Studio.

Cecil Arden Fulfills Many Engagements

Cecil Arden, mezzo-soprano of the Metropolitan Opera, numbers among her recent recitals, an appearance in Pottstown, Pa., at the Crane Institute of Music, on Nov. 21; in the Armory in Scranton, Pa., on Nov. 23, and a recital scheduled for the Playhouse in Philadelphia on Dec. 6. Miss Arden will be heard in Yonkers, N. Y., on Dec. 12, and will appear before the Women's Press Club of New York at the Plaza Hotel on Dec. 15.

Chamber Music Society to Open New York Concert Series

The New York Chamber Music Society, Carolyn Beebe, founder and pianist, will open the eighth season of its concert series in Aeolian Hall on Dec. 15. The program will include a manuscript composition by Albert Stoessel, scored for the Society's full combination of string and wind instruments, assisted by two additional violins, to be played by the composer and Edwin Ideler. The program will also include works by Mozart, Elgar and Bruch. Other concerts in the series will be given on Feb. 19 and March 2.

Josef Hofmann, pianist, will be heard in three more recitals in New York during the season. They will be given on the afternoons of Jan. 1, Feb. 4 and March 4.

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BILLINGS TAKES UP RADIO

Montana City Broadcasts Three Concerts a Week—Lieurance's Visit

BILLINGS, MONT., Dec. 2.—Broadcasting of concerts by radio has been added to local musical activities. Three concerts a week, given by local artists, are broadcast from the Electric Service Station, Inc., this having been made possible by the Billings Gazette and L. A. Snow, owner of the instrument. Mrs. Fred Platt arranges the programs.

Thurlow Lieurance and his company opened the local music season with a recital devoted to Indian folklore.

Mrs. Irl Wilson has been appointed chairman of the Music Department at the Polytechnic to succeed Mrs. G. M. Fletcher, who has gone to Chicago.

The Rotary Club, following an address by W. Sleeper on what music can do for the welfare of boys, has just made possible the organization and maintenance of a boys' band.

Axel Skovgaard, Danish violinist, gave a recital at Loskamp Conservatory of Music on Nov. 22, under the direction of the Music Department at the Polytechnic. **RALPH RAUH.**

LONG BEACH, CAL.—Charles Beynau, Welsh tenor, a cousin of the late Evan Williams, is in Long Beach, having come here from Bellefontaine, Ohio, where he did church and concert work. The Girls' Glee Club of the First M. E. Church, Rolla Alford, conductor, was heard in concert recently, with Melite C. Swartz, violinist, as soloist. Lucy E. Wolcott, soprano, gave a program of Indian songs in costume before the Ebell Club. The Sara Jane Simmons Concert Company, composed of Evelyn Pickrel, violinist; Cora Rasmussen, pianist, and Mrs. Simmons, soprano, gave a program at the Virginia Country Club. Teachers who presented pupils in recitals recently are Sara G. Farrar, Mrs. R. M. Kellogg, Lucille E. Holman and Mabel Neitz.

PORTLAND, ORE.—Robert Louis Barron presented the following violin students at the Y. M. C. A. Auditorium: Logan Read, Leo Reed, Harold Oaks, James Eoff, Kenneth Brown and Theodore Ahlberg. Mitylene Fraker Stites brought forward four students in recital in the auditorium of the Lincoln High School. Mrs. Herman J. Huckle, soprano of the First Unitarian Church; Bess Owens Runyan, soprano of the Sunnyside Congregational Church; Toini West and Winifred Campbell sang, and May Van Dyke Hardwick was the accompanist. Roy Marion Wheeler, tenor; Louis Drake, reader, and Mary Earl, pianist, pupil of Virgil Isham, appeared in a program before the Schumann Society.

PORTLAND, ORE.—The Ellison-White Conservatory presented the following students from the piano, voice, violin, harp and dramatic art departments in a recent recital: Christine Anderson, Kelsey Averill, Carolyn Parker, Lillian Howells, Winifred Skulason, Paulin Wourms, Bessie Atkinson, Orin Wilson, Pearl Blehn, Gaylor Langsdorf, Ruth Osborne, Florine Stone and Katherine Roseman. Billie Frances Fennimore, contralto, pupil of Jane Burns Albert, and Blythe Owen Cramlett, piano pupil of Dent Mowrey, were presented in joint recital at Sherman, Clay & Co.'s auditorium. Margaret Notz accompanied Miss Fennimore.

OMAHA, NEB.—Geraldine Farrar, assisted by Henry Weldon, bass; Joseph Malkin, cellist, and Claude Gotthelf, pianist, opened the season's activities of the Tuesday Musical Club in a recital at the City Auditorium on Nov. 3. The house was filled.



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Musical America's Open Forum

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The Publishers and the Public

To the Editor of MUSICAL AMERICA:

I have read with interest a letter in MUSICAL AMERICA's Open Forum of Nov. 25 from Harold Flammer concerning the "secret of getting past the editors of publishing houses." Mr. Flammer says "There is no secret." He closes his letter with these words: "Publishers do not choose what they desire, but what from experience they believe the public wants."

I believe there is good American blood in Mr. Flammer, and that he wants to be fair, but I wish to contest this latter statement of his. Publishers, like everybody else, are in business to make money, and no matter how much they may pretend to a desire to forward art and the cause of good music, they will naturally feather their own nests first. The dear public does not want half that it is inveigled into believing it wants. Whatever is advertised extensively, the public chases after. Witness the success of the Sunday newspaper, for instance.

Every man, woman and child would be better off, and have more time to cultivate their better instincts, in reading and studying the immense store of good literature, music, art, nature, instead of gulping down the mess of garbage that is served up to the public every Sunday. Why did the public form this habit? Because big, bold advertisements are flaunted before its gaze every day of the week, about the delicious hasn't that is to be served on Sunday.

What's this got to do with music publishers? In reply, I would say that the "Open Forum" is somewhat in the nature of an experience meeting, so may I not inflict a little bit of mine on the gentle reader? At the beginning of my musical career, I took charge of the musical department of a college in the far West. Oh! then how willingly the publishers supplied me with an abundance of music "on sale," and how willingly pieces were accepted for publication, and when I compare the merits of the compositions of those days with the ones that the publishers refuse to-day, it sets me thinking.

At the end of a conference one day with the eminent composer, Horatio Parker, he advised me to take a certain composition to a well-known firm of publishers in New York, saying that they probably would publish it for me. I did not use his name as a lever, but submitted the work on its merits. I received a pleasant letter from the firm, saying they could not use my composition, but would be pleased to see some more of my work. I have never troubled them with any more of my efforts.

During the time that Dudley Buck was organist of the Holy Trinity Church in Brooklyn, I had many walks and talks with him, and on one of these occasions, he told me of sending a certain song to his publishing house, asking it to hustle it through inside of a week. He told me the interesting reason, but that is not for publication. The firm did as requested. Comparatively speaking, I doubt the song was a financial success, and I am well assured the firm would not have published it for an author of lesser fame. The point I wish to make here is, that the publisher does not discriminate as to what the public wants in individual instances, if the author is famous.

All this is quite plausible, no doubt, but I believe in, at least, a small degree of reciprocity; and so the only defense I have, when a publisher, of whom I have bought hundreds of dollars worth of music, cannot see his way clear to advertise me and my work a little now and then, is to throw his mailed appeals to buy more of his goods into the waste basket, and refuse to continue an ac-

count with him. Nothing of course succeeds like success, and despite the unsuccessful attempts to get certain music published, I am conscious of having had a successful musical career, and have had a grateful clientele.

EDWARD M. YOUNG.
Morristown, N. J., Dec. 2, 1922.

Wagner and Reiner

To the Editor of MUSICAL AMERICA:

In reading Maurice Halpern's interesting article on Richard Wagner and his pets, published in MUSICAL AMERICA of Nov. 11, one recalls the classic example of the parrot Wagner had while in exile in Switzerland. I recall reading somewhere that he taught this bird to say: "Richard Wagner, you are a great man." He used to take great amusement in having the parrot repeat this.

When in Cincinnati recently, I heard the new conductor of the Cincinnati Symphony, Fritz Reiner, formerly of the Dresden Opera House. The changes he has brought about in the playing of the Cincinnati band, which used to be so hard, rough and inflexible, are nothing short of remarkable. Despite some weak material in the orchestra and a certain tendency to rigidity in certain sections, Mr. Reiner is creating a first-class organization, and, if he continues as he has begun, Cincinnati will have to watch him closely or some board of control along the Atlantic will be stealing him.

RAY HENDERSON.
St. Louis, Dec. 1, 1922.

Half Fares for Artists in France

To the Editor of MUSICAL AMERICA:

I read with much interest the article in MUSICAL AMERICA of Nov. 4 concerning the burdens placed upon musicians and managers by excessive railroad charges and the serious handicap which is thus involved, especially to younger artists. It may be helpful to you to state what is being done in regard to touring artists in France. I have the less hesitation in making this known in the United States because of my great appreciation of Americans, whom I am proud to count among my best friends, and also because not long ago I took great pleasure in citing in the *Figaro* many American regulations which, applied in Paris, would prove very valuable.

In many instances the touring artist in France is granted a concession of fifty per cent—half rate—on the roads. All the casinos where there are symphony orchestras give to the artist, in surplus of his fee, a special slip of half fare. If many concerts on the tour are manifestly of educational importance, like recitals in universities, the artist often succeeds in getting from the government a slip for half fare. Moreover, it is quite the rule in the hotels to make special terms for the traveling artist.

This information is given in no spirit of criticism, but in cordial collaboration as a friend who admires and appreciates much in America.

E. ROBERT SCHMITZ.
Paris, Nov. 24, 1922.

Maori Music

To the Editor of MUSICAL AMERICA:

In reply to my letter on Maori music, "New Zealander," writing in MUSICAL AMERICA of Nov. 25, states that I imply there is no poi dance among the natives. If "New Zealander" will be good enough to re-read my letter, he or she will notice that I confine my remarks to Alfred Hill's composition, "Waiata Poi," which I still maintain is a song. I, too, have seen the Maori poi dances (so-called) and am myself an exponent of that graceful manipulation of the reed ball; but the accompanying sway of the body and occasional movement of the feet are what the white races would term "a

dance" only for the want of a better description.

Although Mr. Hill was born in Australia, he and members of his family have lived in New Zealand for so many years—his brother has a hat shop in Wellington—that we have come to look upon them as adopted children of that country. Certainly no New Zealand-born composer has a better understanding of things Maori than has Mr. Hill. My father, the late Leon Caron, conducted and helped to produce Mr. Hill's "Tapu," the first Maori opera ever staged. In this production the men's haka (war dance) and the women's poi manipulation were introduced into Australia; but owing to the lack of variety of body and foot movement in the poi number, the producer, J. C. Williamson, instructed my father to re-arrange Mr. Hill's music so that a more ballet-like figure might be interpolated in order to avoid monotony. In the opera the poi dance was performed by white Australian girls.

IRMA CARON.
New York, Nov. 28, 1922.

No New Beginning for Students

To the Editor of MUSICAL AMERICA:

I read with much interest the words of Charles Tamme, the New York vocal instructor in your Nov. 18 issue. Mr. Tamme states that the "new beginning" is impossible, just as it is impossible for a physician to reverse the progress of a case when once it has taken its course. The case must be considered as he finds it, and he must make the best of it.

I think we should agree that this is true, not only in singing but in instrumental music as well. There is something wrong about the method of the teacher who tells the new pupil that all he has learned so far is wrong and that he must begin with the scales all over again. The expert teacher will look for the things that the pupil has not learned and will gradually correct the mistakes. However, this does not apply to old material. A composition once learned has made a lasting impression on the mind. If it has been faultily taught, it may be improved, but the mistakes will never be completely eradicated. Most instructors prefer to start the pupil on new material for this reason.

Let the new pupil beware of the instructor who tells him that all he has learned is wrong and that he must begin again at the beginning. There are many such pupils now running around New York going from one teacher to another, asking to be started all over again. They have the idea so firmly planted in their heads that they can never progress beyond it. It is really tragic, and this sort of pupil is found in the private studio and in the Settlement Music Schools. Rich and poor, old and young have had their music killed by it.

RUSSELL S. GILBERT.
New York City, Nov. 20, 1922.

Keeping in Touch with Music

To the Editor of MUSICAL AMERICA:

I think I have been a subscriber to MUSICAL AMERICA for almost all the time since it was started. I hardly see how I could keep in touch with the musical affairs of the world at large and our own country in particular if it were not for its weekly visit.

PAUL R. UTT,
Dean, Ottawa University Conservatory.
Ottawa, Kan., November, 1922.

Artists Participate in Benefit for Masonic Recreation Center

Renato Zanelli, baritone of the Metropolitan; Antonio Paoli, tenor, and the St. Cecile Quartet were among the participants in a concert given at the Manhattan Opera House Nov. 21 for the benefit of the Masonic Tubercular and Recreation Center in the Adirondacks. The program, arranged by St. Cecile Lodge, No. 568, also enlisted the aid of several theatrical artists and organizations.

MAY BUY CONCERT HALL

Wilmington Music Commission Asked to Purchase \$60,000 Theater

WILMINGTON, DEL., Dec. 2.—The proposal has been advanced to the Municipal Music Commission by Mrs. Charles E. Griffith, its vice-president, that the city buy the abandoned Parkway Motion Picture Theater, Delaware Avenue and Adams Street. The property, which cost \$200,000 and contains a pipe organ, can be had, it is declared, for \$60,000. A series of Sunday afternoon concerts is projected by the Music Commission, for which Rev. Aquilla Webb, pastor, has offered use of a new Sunday School Auditorium in the heart of the city.

The Kiwanis Club brought Susan Harvard, soprano, to the city for a recital, given in the Hotel duPont ball room on Nov. 17. She was warmly greeted, and gave numerous encores, although it was announced at the opening of the concert that she was slightly indisposed. Miss Harvard sang four groups of songs, ranging from the old school to the modern, and concluding with American folk melodies. Esthe Watson Usher played the accompaniment.

Georges Barrère and his Little Symphony, with Roshanara, the Oriental dancer, as assisting artist, excited great applause at a concert in the Playhouse on Nov. 20. This was the opening even of a series to be given by the Delaware Musical Association, formerly the Philadelphia Orchestra Association. It was the first time the Little Symphony played in Wilmington, and the proficiency of the conductor and his thirteen performers won the audience instantly. Judging by the volume of applause "The White Peacock" by Griffes and "For My Little Friends" by Pierné were the favorites in the program. Roshanara gave various dances with sinuous grace.

THOMAS C. HILL.

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Music of Indians Offers Rich Field to Our Composers, Says Harold Loring



Harold A. Loring, Pianist, Lecturer, Student of Indian Music and Folk-lore and Brave Eagle, Interpreter of Indian Songs

CHICAGO, Dec. 2.—"There is a wealth of musical material among the various Indian tribes, but it has taken many years of patient work to collect it," says Harold Loring, pianist and lecturer, who is devoting his entire time to Indian music and folk-lore.

"Although the Indian is a stoic, his music symbolizes every mood, from the depths of sorrow to the height of joy. In the past, however, little has been known of the real Indian music. Some of our American composers have used certain Indian themes for their compositions, but they have done scarcely more than scratch the surface.

"The Indian is very reticent. He is suspicious of the white man and he does not unbend until he actually knows that the white man is his friend and is not trying to do him any harm."

Mr. Loring first heard a performance

of Dvorak's "New World" Symphony when he was studying in Boston. The composer's use of Negro folk-themes filled Mr. Loring with a desire to get at the heart of the Indian music. He was surprised to find that a careful search through libraries and museums gave him little information on the subject, and realized that he would have to go to the Indians themselves.

Theodore Roosevelt, then president of the United States, probably understood the Indian better than any other president. He was eager to obtain complete records of Indian legends and music for the Ethnological Society in Washington, but knew it would require infinite tact and endurance for a white man to get it from the Indian. Impressed with Mr. Loring's sincerity, he sanctioned his plan of living with the Indians and adopting their habits and customs in an earnest effort to gain their confidence.

Mr. Loring lived with the Sioux Indians in South Dakota, but soon found that he could not overcome the Indians' distrust and suspicion unless he learned their language. He wrote President Roosevelt that it would take him almost a year to do this and that he would not be of much help to the Government until that time. Roosevelt told him to take all the time necessary, but not to give up.

Friendly Relations Established

"When the Indians realized that I was their friend and was willing to make my home among them, they gradually became more friendly and helpful. All their legends and songs are transmitted from one generation to another by word of mouth, but as the younger generations are rapidly becoming imbued with the ideals of the white men and are paying less attention to their own traditions and ideals, I found that the older men were the ones from whom I had to get my information. They were the ones who knew all the legends and the origin of the songs and dances. As I became better acquainted with them they would hold council meetings at which they would tell me of the glories of their race.

"I tried to reproduce their songs through the use of the phonograph, but that was not successful, as they looked on the phonograph as something supernatural. A piano was not looked upon with favor either, so I had to resign myself to jotting down the notes on paper. It made the task much harder, but it was the only way in which I could get an accurate transcription of their music.

"Contrary to general supposition, the Indian has a well-defined sense of harmony. His ear is keen and he can detect the least variation from pitch. At first, in writing down some of the music, I occasionally used what seemed to be a smoother progression, thinking that the Indian might not be singing the right note, but in humming it over to him, he insisted on the music being written in the way he had sung it to me.

"I found that different tribes among the Sioux Indians in South Dakota had absolute pitch. They would all begin the same songs in the same key and follow through without the least variation in pitch. This was quite remarkable, considering that some of these tribes were separated by more than a

hundred miles and did not often come in contact with each other.

Peculiarities of Indian Music

"The Indian invariably starts on the highest note of the song and works downward, ending on the lowest note. Most of their songs are in the minor mode. The few that begin in a major mode work to the minor towards the end.

"Another peculiarity about the Indian songs is the ending. After the song is apparently finished there is a short coda in the dominant relative minor of the key of the song just finished. This is a distinctive feature of Indian music.

"The Indians also use two rhythms in their music. The rhythm obtained by beating on the tom-tom is entirely different from the rhythm with which they sing. I do not know of any other race that combines two rhythms like this, but it is a characteristic of the Indian."

Mr. Loring spent a number of years getting material together for the Ethnological Society. During that time he received many requests to talk about the life and habits of the Indians. About four years ago he decided to devote all his time to lecturing.

"I always have an Indian with me on my tours. He dresses in his tribal costume and illustrates the dances and interprets the songs after I have explained them to the audience. I prefer an Indian with an untrained voice, as this gives a better idea of the naturalness and unrestraint of the race than would be apparent with a trained voice. Brave Eagle is the man who is accompanying me this season. He is intelligent and is very interested in the work."

Mr. Loring said that the Indians are increasing rapidly, instead of decreasing, as is generally supposed. There are more than 300,000 in the United States and Canada at the present time.

K. K.

TRENTON, N. J.—Laddis McCabe, tenor, was the soloist before the Sunday school of the Prospect Presbyterian Church recently. Mr. McCabe also sang several numbers at St. Paul's Church in the evening.

TERRE HAUTE, IND.—At a meeting of the Symphony Club, composed of the students of Anne Hulman, held in her studio, an attractive program was played by the following students: Myrle Zaring, Alma Frisz, Marguerite Laughlin, Mary Alice Talley, Helen Slack, Zelma Fugate, Florence Shatsky, Ida Rosenfeld, Charlotte Smith, Mary Skeene, Eugenia Hubbard, Margaret Kintz Duncan and Marguerite Welte. On the same day another students' organization, the Composers' Club, gave a MacDowell program at the studio of the teacher, Eleanor Blanche Rippetoe. Dean Armstrong, organist, recently gave an interesting recital preceding the Open Forum lecture.

Olga Samaroff, pianist, will be soloist with the Philadelphia Orchestra in its New York concert in Carnegie Hall on Dec. 19.

MOVE AGAINST TRUANTS

Redlands Teachers Adopt New Ruling Regarding Missed Lessons

REDLANDS, CAL., Dec. 2.—The members of the local Music Teachers' Association, at their last monthly meeting, unanimously voted that concerted action be taken to remedy the evil of missed lessons. Hereafter only lessons missed through protracted illness will be permitted to be made up. The Association further advocated that its members adopt a uniform system of fees paid monthly and in advance.

The Spinnet Club opened its twenty-ninth season with a recent program at the Wyatt Opera House by Mona Gondré, diseuse, and Elise Sorrelle, harpist and accompanist. Encores were demanded after each group. French folk-songs sung by Miss Gondré made a most spontaneous appeal.

CHARLES H. MARSH.

National Opera Club Hears Russian Music

The National Opera Club of America, of which Mme. Katharine Evans Von Klenner is the founder and president, held its Thanksgiving Fête at the Waldorf, New York, and gave a program of Russian music. Jean Paurel, pianist, played a Prelude by Rachmaninoff and a Romance by Tchaikowsky. Michael Damrosch, bass, sang "The Call of Freedom" and "In the Silence of Night," by M. Balakireff. Samuel Krevizky gave a folk dance while Vera Smirnova sang some folk songs in costume, after which Mr. Damrosch gave some songs by Rimsky-Korsakoff and Gretchaninoff. Samuel Krevizky gave a folk-dance and Russian Gipsy Songs were rendered by Vera Smirnova, while Gervise Cardoy of the "Chauve Souris" company gave a dance. A march composed by Leila Troland Gardner, dedicated to the Club, was greatly applauded as the members and the guests went by the president's box. There was a large attendance.

MISHAWAKA, IND. — Gordon Holmes, aged nine, a pupil of Father Kohl of this city, has developed such marked ability on the organ that it is believed he will be ready for concert work at the end of this school year. Father Kohl, rector of St. Monica's Church, is himself a musician, and early recognized the boy's talent, and is now teaching him theory and harmony. Holmes already plays the organ for the children's mass.

CALIFORNIA, PA.—The Normal String Ensemble, Chorus, and Senior and Junior Glee Clubs, and the American Legion Band, contributed musical numbers in a program at the Southwestern State Normal School, and community singing was also heard. Theresa Day, musical director, was assisted by Emma Cunningham, accompanist, and Louis Furlong, band leader. Mrs. Walter Weaver, Jr., soprano of the First Methodist Church, sang at a musicale given at the home of Mrs. Max B. Yoffee.

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New York's Round of Concerts and Recitals

[Continued from page 37]

Gallery of the Waldorf-Astoria. The rather unpretentious program, consisting largely of songs in her native tongue, included two songs in Spanish by Alvarez, "Los Sojos Negros" and "La Partida"; two songs in English, "Love's in My Heart," by R. Huntington, and "The Star," by Rogers, and "Vissi d'Arte," from "Tosca." She made the most agreeable impression in her closing group, "Para ti," by Gonzalo Roiz, and "Ebben ne andro Vally," by Catalani, singing with greater ease and more certainty of style than in her earlier songs.

While Miss Ehler possesses a voice of unmistakable power and dramatic feeling, it shows little flexibility and variety of style. In ballads and, in fact, an legato passages the appealing quality of the light voice was clouded by frequent forcing of tone. She has a pleasing personality and a charming stage presence. All of her songs were warmly received by a decidedly friendly audience. Three piano numbers were played by Ursulina Saez Medina. Theodore P. Carter was the accompanist. H. F. S.

Elsie Reign, Nov. 29

Elsie Reign, announced as a mezzo-contralto, gave a recital in Town Hall last Wednesday evening, which had elements of the unusual about it. Her voice in itself is unusual in its range downward and in power. In its present state of development, however, it is rough and uneven, with uncertainty of attack, and a too frequent tendency to fall at the end of phrases. Notwithstanding its shortcomings it is a voice of promise. The natural quality is rich, and it has considerable color. Apart from those of the lighter type, Miss Reign does not enter deeply into the spirit of her songs. In "Mit einer Wasserlilie" of Grieg, however, she created more atmosphere than in any of her songs outside one or two of the American group. Josef Adler played the accompaniments very well. S. D.

Elaise Gagneau, Nov. 29

Elaise Gagneau, who has been heard before in recital in New York, reappeared in Aeolian Hall on Tuesday afternoon of last week, with Coenraad V. Bos at the piano. She presented a group in Italian, one in German, one in French and one in English. The program describes Miss Gagneau as a contralto, though just why is not quite clear as the voice is one of decided soprano timbre and its best notes are in the soprano province rather than down where contraltos are usually at their best. Except for a lack of breath control, it is very well managed, and the quality is good throughout a not very long range. Some of the German songs were admirably delivered, notably Hugo Wolf's lovely "Das Verlassene Mädchen" and Strauss' "Traum durch die Dämmerung," though in the latter the singer became confused in her text. Fauré's "Les Roses d'Ispahan" was well sung, and Paladilhe's

"J'ai Dit aux Etoiles" had to be repeated. A. Walter Kramer's "Now Like a Lantern," which began the final group, was well received, and songs by Hageman, Watts and Frank Bridge were interesting. Miss Gagneau's interpretations are not as yet of striking vividness but she has improved since her last hearing, and with good vocal equipment, youth and obvious seriousness of intention she seems destined to go far.

J. A. H.

Leonidas Coronis, Nov. 29

A program including Italian and French opera arias and Greek songs was given by Leonidas Coronis, Greek baritone, in a recital at Carnegie Hall Wednesday evening. After the first group of Greek songs he was greeted with the vigorous applause and lusty cheers of his own countrymen, who made up a large portion of the audience. The numbers were "Mother and Son" by Samara and "You Whom I Loved" by Xanthopoulos. He closed his program with a Greek folk-song, "Rinaki," an appealing melody of somber color. Here, again, he sang his way into the hearts of his people and was recalled for an encore.

Mr. Coronis has a voice of considerable power and richness in the upper range, but his lower tones are clouded and uneven, and show but little resonance. In manner, he lacked composure and seemed ill at ease, but this was probably largely due to nervousness. In the opening selections, from Verdi's "Don Carlos" and "Un Ballo in Maschera," he seemed to set his style for the succeeding numbers, which he sang without any noticeable variety in phrasing and interpretation.

Wolfe Wolfinschön, violinist, played two Neapolitan Dances by Samara and the first movement of the Symphonie Espagnole by Lalo. His playing disclosed admirable musicianship, warmth and balance of tone. He was heartily applauded and responded with an encore. The piano accompaniments were capably played by Enrico Barraja.

H. F. S.

Ethel Katz, Nov. 30

In a well-balanced and interesting program, Ethel Katz, a fifteen-year-old New York girl, made her debut in a piano recital at Aeolian Hall on Thursday evening. Although her playing disclosed many inaccuracies of technique and phrasing, it must be said that she proved herself to be the possessor of considerable talent. She opened her program with Bach's Gavotte in B Minor and Beethoven's "Appassionata" Sonata. Then came a Chopin group and numbers by Rachmaninoff, Brahms and Liszt.

Her interpretation of the Sonata lacked breadth of tone and emotion, although her technique seemed fairly adequate. In Chopin's Etude in C Minor and Rachmaninoff's Prelude in C Sharp Minor, her technique rose to brilliancy at times. Faulty and inartistic use of the pedals was evident in all her playing, especially in the heavy passages. She played to a rather small audience of friends and admirers who received her numbers with liberal and prolonged applause. Three encores were played at the close of the program. H. F. S.

Harold Morris, Dec. 1

Harold Morris, pianist, gave his annual New York recital in Aeolian Hall on Friday evening, playing Grieg's Ballade, op. 24; Busoni's arrangement of Beethoven's "Ecossaises," Chopin's B Flat Minor Sonata, F Major Prelude, and "Revolutionary" Etude; Brahms' Waltz in A Flat and transcription of a Gluck Gavotte; Debussy's "Gardens in the Rain," and Liszt's "Liebestraum," No. 3, "Dance of the Gnomes," and "St. Francis Walking on the Waves." His

playing was about as individualistically distinguished as this program, which would have been enhanced in interest by the inclusion of some of his own music, for he has heretofore shown greater ability as a composer than as a pianist. The Chopin prelude was played charmingly, with beauty of phrasing and a deft delicacy of execution, and the honey-sweet waltz of Brahms had to be repeated. In the larger works Mr. Morris was often too strenuous, forcing unpleasant tones and distorting rhythm and phrase distractingly. Too frequently his left hand was so much too vigorous as almost to submerge entirely what the right hand was doing. The whole recital had the aspect of a thoroughly routine affair. But the audience was large and friendly and remained to hear and applaud several other pieces after the set program had been finished. G. W. H.

Victor Wittgenstein, Dec. 2

A large and cordial audience attended the recital of Victor Wittgenstein, pianist, at Aeolian Hall on Saturday afternoon. He proceeded through a somewhat long and varied program with individuality of style and clarity of technique. It was a delight to listen to his interpretation of several Chopin compositions. The Sonata in B Minor was played with understanding and artistic finish of phrasing. Three Chopin Etudes were received with genuine enthusiasm and an encore was demanded. He repeated the Etude in F. The smoothness and dexterity of his finger technique, and his fine sense of rhythm, were especially vivid in Liszt's "Waldesrauschen." Schumann's Romance in F Sharp, also, was interpreted with feeling and effective tone-shading.

Other numbers played by Mr. Wittgenstein were the Prelude and Fugue in E Minor by Mendelssohn, a Tambourin as originally written by Rameau followed by Godowsky's transcription of the same number, Mélodie by Gluck, Saint-Saëns' arrangement of a Bach Overture, a group of six pieces—or perhaps better named sketches—by Scriabine, and Liszt's adaptation of Schubert's "Erlkönig." After the final number on the program, he played three additional pieces in response to applause. H. F. S.

Sergei Rachmaninoff, Dec. 3

A crowded house greeted Sergei Rachmaninoff at Carnegie Hall on Sunday afternoon, apparently not disappointed that at the last minute he had substituted several numbers of the popular salon variety for Beethoven's Sonata, Op. 57. In its changed form, the program comprised an Improvisation by Medtner, Op. 31; Weber's Rondo Brilliant; a Polonaise, Nocturne and Valse and the Sonata, Op. 35, by Chopin; the pianist's own Melodie and Serenade, the latter reminiscent of "Pagliacci"; Moszkowski's "Jongleuse"; Liszt's Etude in A Flat and the Schulz-Evler arrangement of Strauss' "Blue Danube" Waltz.

Mr. Rachmaninoff again displayed technical resources that seemed enormous, though his tone, beautiful to a moderate degree of loudness, was quite unpleasant beyond it. Musically his playing was quite distinctive, being governed by a great intellect. Among its most distinctive qualities were its obvious rhythm and less obvious but extraordinary, elaborate but perfectly executed, metric patterns, which transcended all formal limitations set by the composers and their idiom. The apparent effect of these was to make his playing extremely dramatic, a thing of high lights and deep shadows, marked by thrilling contrasts, climaxes and accentuations,

and by sudden crescendos and decrescendos like gusts of wind. On the other hand, Mr. Rachmaninoff often reduced the compositions which he played to salon scale; and equally distinctive in this connection was his tendency to introspection, to interrupt the line every few measures and brood over a group of notes. This, like his dry, incisive rhythm, was carried to the point where it became monotonous. In fact, Mr. Rachmaninoff's playing lacked the richness of color; it was the playing of an etcher, with an extraordinary range of dynamics comparable to shades of gray.

The high point of the recital was undoubtedly the performance of the Sonata, Mr. Rachmaninoff's conception of the Funeral March being especially impressive in its logic. B. H.

Jacques Thibaud, Dec. 3

After an absence of two years, Jacques Thibaud, violinist, appeared in the Town Hall last Sunday afternoon. That he was not forgotten was amply demonstrated by the warmth of his reception. It was rare playing that he provided. A limpid, shimmering tone, with rhythmic clarity and grace in the refreshing Veracini Sonata in E Minor—not a sonata in the modern sense, but rather a suite—with its bewitching Menuet and Gavotte, on muted strings. Virility and a deeper note of passion were not wanting in the Bruch G Minor Concerto, and there was charm and breadth in the seldom heard Fantasie of Hübner. The program ended with a familiar group, "Hymn to the Sun," from "Coq d'Or," by Rimsky-Korsakoff. Two arrangements by Thibaud himself, one of Wieniawski's Saltarella and the other of a Granados Spanish Dance, closing with Wieniawski's Polonaise in A, a victim of the violin student, rescued and revitalized. It was all violin playing full of the ripened art of a master. Mr. Thibaud was recalled repeatedly and responded with several encores. Charles Hart was a valuable assistant at the piano. S. D.

Amelita Galli-Curci, Dec. 3

The New York Hippodrome was filled, and many auditors were seated upon the stage, for the second concert of the season in the metropolis by Amelita Galli-Curci last Sunday evening. In two old Italian numbers, "Per la Gloria," by Bononcini and a Pastorale by Veracini, the peculiar smoothness of the soprano's vocal style was displayed. Arias from Bizet's "Pêcheurs de Perles" and Meyerbeer's "Etoile du Nord," the latter given with flute obbligato by Manuel Berenguer, abounded in often exquisite gradations of voice. A group of songs included Schumann's "Du bist wie eine Blume," somewhat deficient in feeling as interpreted; a Villanelle by Hübner; Aubert's "Si de mon Premier Rêve," and numbers by Hadley, Russell and Homer Samuels, the last-named being at the piano for the program. The artist won particular success with a group of old familiar songs, including "Long, Long Ago," "Robin Adair" and "Silver Threads Among the

[Continued on page 43]

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Events of the Week in New York Concert Halls

[Continued from page 42]

Gold," given as encores after a particularly felicitous performance of the Valse from "Roméo et Juliette." The closing number, the Shadow Song from "Dinorah," with flute, though not flawless as to style, was an exceptional piece of vocalism. Mr. Berenguer won applause with a group of solos. R. M. K.

Marguerite Sylva, Dec. 3

Marguerite Sylva, mezzo-soprano, gave an "At Home" recital at the Broadhurst Theater on the afternoon of Dec. 3. Mme. Sylva's performance is difficult to describe, in view of the fact that it partook of practically every phase of the musical and dramatic art with which she has been identified. There was the Sylva of "The Lady Slavey" and "The Princess Chic," of the Manhattan Opera House, of Mrs. Minifie in "The Skylark" of the two-a-day circuit and of the severely formal concert hall. Be it said that in all of these various karmas, Mme. Sylva was superfine. She totally disarmed criticism at the beginning of her program by saying that she was present primarily to entertain, which she certainly did by her continual run of conversation with her audience as well as by her excellent singing. Vocally and artistically, the high light of the afternoon was an exquisite cradle song, an old Spanish folk-melody entitled "Nana." This had to be repeated. There were innumerable encores ranging from the Habanera from "Carmen" to a jazzy bit "Every Peach Out of Reach Is Attractive." Corinne Wolersen and the Duo Art provided the accompaniments. J. A. H.

Idis Lazar, Dec. 3

Skillful playing and thorough understanding of the compositions chosen marked the program given on Sunday afternoon in Carnegie Chamber Music Hall by Idis Lazar, pianist. Miss Lazar had the assistance of Manuel Carvalho, baritone. The opening group of the young pianist included three sketches from Grieg's "Folk Life," Op. 19, and the Beethoven Sonata, Op. 81. In these Miss Lazar showed mastery and a fine depth of feeling. Her best playing, however, came in two very difficult modern numbers—the Seguidilla of Albeniz and Dohnany's Rhapsodie in F Minor. In these she played with fine freedom and certainty of rhythm. Her program also included Grainger's "Irish Tune from County Derry" and the Tarantella from Liszt's "Venezia e Napoli." Throughout it was a program admirably arranged and satisfactorily performed. Mr. Carvalho, who has a voice of considerable power and good quality, sang the Prologue to "Pagliacci" and an interesting group of Portuguese folk-songs. L. B.

Musical Marionettes, Dec. 3

The third of the series of Miniature Musicales designed to attract children, was given at the Punch and Judy Theater on Sunday afternoon. Participating were Mary Craig-Pigueron, soprano, with Alice Nichols as accompanist, and the Marionette Concert Company. Miss Craig-Pigueron sang prettily and tastefully songs by Bemberg, Rogers, Manzuca, Ware, Philips, Brewer, Spross and Wells. The second half of the program was devoted to the marionettes, which appeared on a miniature stage, while unseen persons sang the songs or played the piano solos which the toy figures seemed to be giving forth. The novelty greatly pleased those in attendance. B. B.

Biltmore Musicales

Anna Case, soprano; Renato Zanelli, baritone, and Raoul Vidas, violinist, were the soloists at the Biltmore Musicales on the morning of Dec. 1, which was attended by an audience crowding the hotel ballroom. Mr. Zanelli, accompanied by Sol Alberti, began the program with a group of five songs in French, English, Spanish and Italian, to which he added the Toreador Song from "Carmen" in response to prolonged applause. Mr. Vidas then played Corelli's "La Follia" and "Perpetuum Mobile" of Franz Ries and followed the group with an encore.

The high light of Miss Case's first group was an aria from Bach's "Streit zwischen Phoebus und Pan," which she sang in charming style. She was also heard in the first act aria from "Bohème" and Mr. Zanelli sang "Largo ai Factotum." Mr. Vidas played a second group and Miss Case closed the program with a song group in English. Edouard Gendron played for Miss Case and Max Merson for Mr. Vidas. J. A. H.

MORE SYMPHONY CONCERTS FOR BUFFALO CHILDREN

Successful Experiment Will Be Extended by Detroit Forces—Choral and Other Programs

BUFFALO, N. Y., Dec. 4.—Mai Davis Smith, first of the local managers to introduce special concerts for children, has been so besieged with requests for additional programs of this order that she has completed arrangements with the Detroit Symphony for musical afternoons for children in three of its next five appearances here this winter.

A Sunday night concert was given in Elmwood Music Hall on Nov. 19 by the Stuttgart, Germany, Opera Singers, the program also including choral numbers by a number of members of all the German singing societies of Buffalo—the Bavarian Männerchor, Harugari Frohsinn, Teutonia Liederkreis and Deutscher Männerchor—under the baton of Alois Stockman, new leader of both the Harugari Frohsinn and Bavarian Männerchor. Each of the four societies contributed twenty-five men. They sang "Wald Morgen," by Koellner, and Kromer's "Brunnelein im Walde." An organ prelude was played by Fraulein Emelie Fritz, of the Liederguppe. Ensemble singing by both the visiting organization and the local artists was particularly attractive.

An enthusiastic audience applauded Emilie F. Yoder, pianist, pupil of R. Leon Trick, in the Colonial ballroom of the Twentieth Century Club, on Nov. 21. Miss Yoder played Beethoven's Sonata, Opus 31, No. 3, brilliantly, and her fine technique was also shown in some Chopin studies and numbers by Liszt, Debussy and Bach.

Another pleasant recital on the same evening, was that of Geraldine Charlotte Ayres, contralto, first prize-winner of the American National Music Festival here recently, and Evelyn Edith Smith, pianist, pupil of Leonard Adams, at the Elmwood Avenue Studio. Miss Smith disclosed a finished style in Grieg, Schumann and Schubert numbers. Miss Ayres sang in a rich voice of wide range solos by Grieg, Bohm, Speaks and Lieurance.

Louis Siegel, violinist, was presented by Michael-Kraft in Twentieth Century Hall on Nov. 23, and gave a charming program of Franck, Schmitt, Debussy, Milhaud, Szymanowski and Malipiero numbers. Mrs. William Henry Barr has been elected president of the Twentieth Century Club. She has done much for the advancement of Art in general in Western New York.

Jessica Brown of Buffalo, musician and classic dancer, has left for London, England, to fulfil a contract with Morris, English producer and manager. FRANK W. BALCH.

WASHINGTON, D. C.—A repertoire class has been inaugurated by the Lewis School of Musical Culture, and will include lyric diction, dramatic interpretation and stage presence under the supervision of H. LeRoy Lewis and Mary Helen Howe. Miss Howe entertained the students recently with a short talk on the opera followed by a program of French songs and "Vissi d'Arte" from "Tosca." The following piano pupils of Georgia Millier, director of the Virgil Clavier School, were recently heard in a program: Frances Rogers, Florence Wainwright, Margaret Dieterich, Edna Koontz, Betty Basin, Mildred Maddox, Isabel Barton, Grace McLane, Mathilda Ross, Frances Ford and Marion Wells.

REIDSVILLE, N. C.—A large audience attended a concert given at the Lawsonville Avenue School under the auspices of the Parent-Teachers Association. The program included readings by Clara Gant, vocal numbers by Myrtle Preyer, soprano, and J. Foster Barnes, baritone, and violin solos by Sarah Alderman. Mrs. Sidney Gale played the accompaniments.

MOUNT VERNON, OHIO

Dec. 4.—Frank LaForge, Blanche Da Costa and Charles Carver appeared at

the first concert given this season by the Community Music Club of Mount Vernon. Mr. LaForge sang with power and artistic effect several numbers, including some of his own compositions; Miss Da Costa's clear soprano voice found effective scope in songs by Schubert and Brahms, and Mr. Carver also impressed the audience in numbers by Mozart, Brahms, Grieg, and other composers.

NEWARK, OHIO

Dec. 2.—Margery Maxwell, soprano of the Chicago Opera, was heard in recital on Nov. 21 and was enthusiastically received by a large audience. Kathryn Foster played the accompaniments and a group of piano solos. The Metropolitan Operatic Association appeared in a performance of "Trovatore" on Nov. 22 with Nelli Gardini as *Leonora*, Dorothy Blott as *Azucena*, Renato Troisi as *Manrico*, Leon Reconi as *Count di Luna*, and Henri Ralf, John Pritchard and Kathryn Galli in other rôles. Maurice Poure conducted. Though prices were popular, the audience was not large. The Woman's Music Club and the MacDowell Club met on Nov. 20, the first giving a program devoted to compositions by native Ohioans under the direction of Mrs. W. G. Corne, and the second a miscellaneous program. The Junior Music Club gave works of Mozart on Nov. 29 under the direction of Dorothy Hirshberg. JAMES SCHIFF.

John Barclay, baritone, will give a recital in Cedar Rapids, Iowa, on Dec. 15. On Christmas Eve he will sing in a performance of "The Messiah" in Chicago.

Frieda Hempel, soprano, will be the soloist with the New York Symphony in Aeolian Hall on the afternoon of Dec. 10, singing an aria from Weber's "Der Freischütz," and a group of songs. Blair Fairchild's ballet-pantomime, "Dame Libellule," will have its first American hearing upon this occasion. Miss Hempel will also appear with the orchestra in its Young People's Concert in Carnegie Hall on the afternoon of Dec. 9.

Alfred Cortot, pianist, will be soloist with the Chicago Symphony under Frederick Stock on Dec. 15 and 16, and will play with the St. Louis Symphony under Rudolph Ganz on Dec. 22 and 23.

The New York Trio gave a concert in Scarsdale-on-Hudson on Dec. 4, playing works by Brahms and Pierné. The ensemble will give its first Aeolian Hall concert of the season on Dec. 11.

Fernando Guarneri, Italian baritone, has closed arrangements with Annie Friedberg, whereby he will be under her exclusive management. Mr. Guarneri has already made several appearances in America, and was one of the soloists at the last Maine Festival.

Erika Morini, violinist, has been engaged for an appearance in the Baby Musicales at the Waldorf-Astoria on the morning of Dec. 28. Alberto Salvi, harpist, will be one of the artists on the morning of Dec. 18.

Harold Bauer, pianist, who returned recently from a nine months' sojourn abroad, will make his first New York appearance of the season in a joint recital with Felix Salmond, cellist, in Carnegie Hall on Dec. 17.

WASHINGTON, D. C.—Hazel Bachschmid, soprano, has returned from a short concert tour in which she made successful appearances in Staunton, Va.; Atlantic City, N. J., and Harrisonburg, Va. Mrs. Bachschmid will shortly leave for a tour in the South.

RALEIGH, N. C.—Florence Claus, soprano, and Ethel Abbott, pianist, both members of the faculty of Saint Mary's School, gave a concert in the school auditorium. Miss Claus sang many numbers, including an aria from "Lucia," and Miss Abbott played compositions by MacDowell and Cyril Scott.

GREENSBORO, N. C.—The Euterpe Club met at the home of Mrs. T. Moody Stroud for the discussion of ecclesiastical music. Alice E. Bivens and J. Foster Barnes gave talks on the subject. Florence Hunt brought forward many piano pupils in two recitals lately.

WALTHAM, MASS.—Mary Clark of Boston, soprano, appeared recently in a concert for the benefit of the Waltham Hospital. This was a re-engagement following a previous appearance.

Ernest Davis Applauded as Tenor Soloist with Chorus in Kansas City



Ernest Davis, Tenor

KANSAS CITY, MO., Dec. 2.—Ernest Davis, American tenor, was acclaimed for his work in a leading rôle of "The Messiah" as soloist with the Lindsborg Chorus, an organization of 600 singers, at the American Royal Pavilion here on Nov. 18 and 19. The artist's performance derived fine dignity from the intimate acquaintance which he disclosed with the traditions of oratorio style. Hagbard Brace, conductor, led the large ensemble of singers with magnetism and authority. The chorus, which has been forty years in existence, was accompanied by an orchestra of seventy-five players. The audience was estimated at 16,000 persons. P. G.

WASHINGTON, D. C.—Among the artists who have appeared this month before the Arts Club of Washington are Charles T. Ferry, pianist and composer; H. LeRoy Lewis, baritone, and Felian Garcia, pianist. An artistic program was given at Gunston Hall School by Nellie F. Culler, soprano; Minna C. Niemann, pianist, and Herman C. Rake-mann, violinist. The following local artists have appeared recently before the Friday Morning Music Club: Katharine Riggs, harpist; Elizabeth Winston, pianist; Ethel H. Gawler, soprano; Mary Kelly, pianist; Estelle Thomas, violinist; Mrs. M. Hilldate, soprano, and Virginia Bester, pianist.

ALBANY, N. Y.—Margaret Anna DeGraff of Albany, harpist, and pupil of Maude Morgan, was soloist at a meeting of the Albany Community Chorus at Chancellor's Hall. Lucien Aides of New York was guest conductor of the chorus. At a musicale at the Trinity Methodist Church under the direction of Mrs. Alexander McKown, Mrs. Charles M. Winchester, Jr., contralto; Edgar S. Van Olinda, tenor; Margaret Anna DeGraff, harpist; Elizabeth N. Kelly, violinist; Katherine Kelly, pianist, and Mrs. Van Olinda, accompanist, furnished the program.

NEWARK, N. J.—The pupils of South Side High School gave two performances of Shakespeare's "Twelfth Night" with incidental musical numbers arranged by Philip Gordon, music instructor at the school. The music included numbers by the school orchestra and solos by Irma Fensel, soprano; Lorraine Saylor, mezzo-soprano, and Betty Huntington and Pearl Koris, contraltos. Numbers composed by Mr. Gordon for the occasion were a trio for girls' voices, "Come Away, Death," and a finale for orchestra and chorus.

OCEAN GROVE, CAL.—Pauline Venable, pianist, pupil of Abby De Avirett, played the Beethoven Sonata, Op. 81, and compositions by Chopin and Liszt in a recent recital. The assisting artists were Mrs. W. L. Porterfield, contralto, and Minnie O'Neil, accompanist. Grace Mann, pupil of Clarence E. Krinbill, was also presented in recital, assisted by Norma Hewlett, soprano, and Ivy Lake, pianist, who has recently returned from Europe.

Cinema Men Record Elly Ney's Technique



Photo by Pacific & Atlantic Photos, Inc.

Elly Ney, Pianist, Making a Motion Picture Film on Roof of Wanamaker's New York Store. Left to Right, at the End of the Group of Camera Men, Are Mme. Ney's Husband, Willem Van Hoogstraten, Heber MacDonald, Mr. Lamb, Head of Wanamaker's Piano Department, and Mrs. Lamb

ALTHOUGH many records of Elly Ney's piano playing have been made since she was first heard in America last season, it remained for the motion-picture machine to catch the artist at the piano and reveal the technical side of her art. The accompanying photograph shows Mme. Ney in the course of an

experiment on the roof of the Wanamaker Store, New York. Both fast and slow motion pictures were made as the pianist played and it is said that a clearly defined record of her hand and finger action was obtained. The experiment was arranged by Heber MacDonald of the Brunswick Recording Laboratory.

ELGAR'S VARIATIONS PLAYED IN ST. PAUL

Minneapolis Symphony Gives
"Enigma"—Orpheus Club
Begins New Season

By Florence L. C. Briggs

ST. PAUL, MINN., Dec. 4.—Three recent concerts have drawn the community's music devotees in large numbers to hear symphonic music, choral singing, and in instrumental recital. The Minneapolis Symphony, under the baton of Henri Verbrugghen, gave a concert here on Nov. 30, with Anne Roselle as soloist. Mr. Verbrugghen's knowledge of and interest in music of English origin was again noted in the presentation of Elgar's "Enigma" Variations, the performance of which provided moments of interest and enjoyment in a long stretch of programmatic delineation. The Brahms Symphony No. 2 was made luminously and nobly beautiful. Mozart's "Figaro" Overture was the opening number.

A fine voice and good vocal and interpretative art were shown in Miss Roselle's singing.

The Orpheus Club made its first public appearance of the season on Nov. 28 in the People's Church. This fine body of singing men achieved an excellent blend of tone in an attractive and varied program. To H. S. Woodruff, conductor, belongs a good share of credit for the success of the chorus. Betsy Lane Shepherd was the assisting soloist. She was enthusiastically received and sang a Gounod aria, a group of old Irish, English, Scotch and French songs, and another by American composers, in good voice and style.

Lota Mundy, violinist, and William Lindsay, pianist, appeared in joint recital in the People's Church before a large audience. Mrs. Mundy's appearance was her first since her return from a period of study with Leopold Auer. Her performance sustained her position as a favorite violinist in the local field.

Edith Robinson played her accompaniments acceptably. Mr. Lindsay was disappointing in certain Schumann and Chopin numbers, in which, although he produced a pure, unforced tone and some delicate shadings, thematic outlines were blurred by unfortunate fumbling and inaccuracy. The recital was given under the auspices of the Schubert Club.

European Flashes

[Continued from page 15]

Karl Muck Conducts Hamburg Philharmonic

HAMBURG, Nov. 25.—At the third Philharmonic concert Karl Muck conducted Bruckner's Seventh Symphony in E with great artistic success. Dr. Muck recalled von Bülow rather than Mahler in the restraint of his gestures and the clarity and logic of his musical conceptions. The Ninth was later given by Siegmund von Hausegger, a Bruckner prophet, and therefore left little to be desired. Gustav Brecher conducted Borodine's Symphony in B Minor at his second concert. Alma Mordie as soloist displayed excellent tone, technique and musicianship in Brahms' Concerto. Eugen d'Albert in piano recital pushed titanic power to the point of unbearable extravagance. A pianist playing only in blacks and whites was Frederic Lamond. Two musicians who were received with great favor were Efreim Zimbalist, violinist, and Ilse Barth, contralto.

D'Albert Plays Impressively in Berlin

BERLIN, Nov. 25.—Eugen d'Albert, in a recent recital, showed himself to be a titan of the piano, a pianist in a class of his own. This impression was confirmed in a subsequent performance of Brahms' B Flat Concerto with the Philharmonic under Gustav Brecher. At this concert Brahms' Fourth Symphony was played, and in comparison the suite from Stravinsky's "L'Oiseau de Feu" made a poor showing. Efreim Zimbalist, though he possessed beautiful tone and more than ample technique, lacked grace and inspiration, playing Mozart's Concerto in A at his recent recital with little

insight into its charm and delicacy. Alexander Gretchaninoff appeared at a recital of his songs by Mme. Makuschina, disclosing a small but genuine talent. Joseph Fuchs, a gifted young American violinist, was heard in a new violin sonata by Margarete von Mikusch. A good impression was made by Harold Henry, pianist.

PARIS, Nov. 25.—André Messager and Sacha Guitry have completed work of a new operetta which bears the title "J'ai deux Amants." The piece is to be heard here during the winter.

PARIS, Nov. 25.—Pierre Chéreau succeeded Merle-Forest as manager general of the Opéra at a ceremony held recently following a representation of "Faust." Virtually all the personnel of the Opéra was present, and the retiring manager was the recipient of a bust presented to him by the artists as a parting gift. The new manager, who has had a long experience in the theater, began his career as a journalist.

LONDON, Nov. 25.—The score of Hubert Parry's Symphonic Fantasia has just been published for the first time as part of the memorial to the composer, which began with the recent unveiling of a tablet at Gloucester.

BERLIN, Nov. 25.—A new Piano Sonata by Adolf Busch occupied the place of honor of the recent recital program of Rudolf Serkin. The composition shows the influence of Reger, and was favorably received.

PARIS, Nov. 25.—Two new light operas with scores by Roland Manuel are scheduled for premières at the Trianon-Lyrique early in the season. They are "Sylvie," which has a libretto based on the poem of Gerard de Nerval by the same name, and "Isabelle et Pantalon," with a libretto by Max Jacob.

MANCHESTER, Nov. 25.—The exhibition of theatrical and operatic settings, held recently at Albert Hall in London, has been moved here and was opened recently by Sir Martin Harvey.

DRESDEN, Nov. 25.—Hans Pfitzner presided here recently at a special concert of his music given by the Tonkünstlerverein. Grete Merrem-Nikisch, soprano, was the soloist of the occasion in a number of Pfitzner's songs and a local string quartet played four chamber music compositions.

DORTMUND, Nov. 25.—Karl Schäffer, artistic director of the Leipzig Opera, has been appointed to the same post here as successor of Johannes Maurach, who has gone to Nürnberg.

DRESDEN, Nov. 25.—Anna, Lisa and Margot Duncan, three former pupils of Isadora Duncan, gave an excellent program recently in which they danced with superb grace, charm and rhythmical sense.

MUNICH, Nov. 18.—Victor Schiöler, pianist, was heard recently in a program which qualified him as a truly distinguished musician. His performance of the Beethoven "Sonata Appassionata" was the outstanding feature.

Saenger Pupils with Dippel Opera Company

Mabel Jacobs, contralto; Phradie Wells, soprano, and Franz Dirzuweit, baritone, left New York last week to join the United States Grand Opera Company, Andreas Dippel director. Miss Jacobs sang the rôle of Fricka in "Die Walküre" at the opening performance Nov. 22 in Allentown, Pa. All three are pupils of Oscar Saenger and received their stage training in Mr. Saenger's opera classes.

Louis Robert to Feature Dutch Works in Wanamaker Recital

Louis Robert, Dutch organist and conductor, is scheduled to give an organ recital featuring the works of Dutch composers in the Wanamaker Auditorium in January. Mr. Robert has also been active as an accompanist, a recent engagement having been with Margrit Werlé, cellist, in Aeolian Hall.

HAIL TWO SINGERS IN BALTIMORE WEEK

Applaud Hempel's Jenny Lind
Program and Gerhardt
in Lieder

By Frank C. Bornschein

BALTIMORE, Dec. 2.—Frieda Hempel, soprano, assisted by Coenraad V. Bos at the piano, and Louis P. Fritze, flautist, appeared on Nov. 30 at the Lyric before a large audience in a Jenny Lind Concert, a fitting close to Thanksgiving Day festivities. Mme. Hempel, in the costume of seventy years ago, sang with freshness of style, rare humor and distinctive skill in numbers by Handel, Schubert, Schumann and Mendelssohn. In songs by Benedict, Bishop and Bailey, and an old Norwegian melody, made famous by Jenny Lind, Mme. Hempel seemed to live again in the spirit of the past. Many encores had to be given. Mr. Bos was an artistic accompanist, and displayed his qualities as a soloist in a group of Chopin compositions. Mr. Fritze played delicately a Pastoral by Boehme and an adaptation of the Beethoven Minuet. The concert was the first of the artist's course organized by Mrs. Wilson-Greene.

The sixth Peabody recital was given on the afternoon of Dec. 1 by Elena Gerhardt, soprano, with Coenraad V. Bos at the piano. To hear again such a sincere presentation of songs by Schubert, Schumann, Brahms, and Strauss was a rare experience. Mme. Gerhardt sang with feeling and fine vocal coloring, and with a full sense of poetic values. Mme. Gerhardt sang several encore numbers. Mr. Bos at the piano furnished models of artistic accompanying.

J. H. Duval Pupils Appear

Students of J. H. Duval appeared in a recital in his studio in the Metropolitan Opera House Building on Nov. 19. Mrs. Sidney King Russell sang an aria from "Sonnambula" and a group of songs by Sidney King Russell; Mrs. Robert Burris gave an aria from "Samson et Dalila," and Obrad Djurin appeared in Rodolfo's Narrative from "Bohème." Gertrude Clark furnished the accompaniments.

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LATE NEWS FROM THE MUSICAL WEST

HONOR MEMORY OF BELGIAN COMPOSER

Los Angeles Society Plays
Franck Quintet—Thomas
Heard in Recital

By W. F. Gates

LOS ANGELES, CAL., Dec. 2.—The César Franck centenary was celebrated by the Los Angeles Chamber Music Society, Nov. 24, with a concert in which his piano quintet was featured. The other numbers were a trio by Rameau, played by Jay Plowe, flute; Ilya Bronson, cello, and Alfred Kastner, harp, and a Ravel harp number, with flute, clarinet and string accompaniment. The Franck quintet was played by Messrs. Buhlig, Noack, Svedrofsky, Ferir and Bronson.

The Zoellner Quartet played the second program of its season at the Ebell Club. It included quartets by Mozart, Dvorak and Ivanoff, all delightfully interpreted.

John Charles Thomas gave the second of his recitals under the Fitzgerald management, at Philharmonic auditorium on Nov. 27. A large audience heard a varied program, one of the numbers being the first presentation of Frank Tours' "Trees," to the words of Joyce Kilmer, a song which was enthusiastically received. Mr. Thomas was in good voice and made an especially fine impression with his operatic numbers.

The Sunday concert of the Philharmonic Orchestra, Nov. 26, included works by Wagner, Beethoven, Tchaikovsky, Goldmark, Brahms and Weber. The soloist was Mrs. Bertha Svedrofsky, playing the Goldmark Concerto for violin. The soloist this week will be Paul Althouse.

VISITORS IN SAN ANTONIO

Singers and Instrumentalists Appear—
Lecture on the "Ring"

SAN ANTONIO, TEX., Dec. 2.—Mary Jordan, contralto, and Annie Louise David, harpist, appeared in recital on Nov. 23, at Beethoven Hall, under the local management of M. Augusta Rowley, and were heartily applauded by a large audience. Mme. Jordan sang artistically, among other numbers, "Ah, Mon Fils" from Meyerbeer's "Prophète," a group by Brahms, Burleigh's "Grey Wolf," Cadman's "Spring Song of the Robin Woman," and "Night Song" and "Round Up in Glory," two songs by Oscar J. Fox, of San Antonio. The last has been dedicated to Mme. Jordan. Annie Louise David revealed the poetic character of the harp in numbers by Debussy, Marquet, and others. Many extra numbers were demanded of both artists. Mr. Fox and Walter Dunham were the accompanists.

Daisy Jean, Belgian 'cellist, harpist, and soprano appeared before a capacity audience at the Gunter Hotel ballroom, on Nov. 22, under the auspices of the Walthall Company, assisted by Jean Wiswell and the Chickering Ampico. Boellman's Variations Symphoniques for cello; songs by Hahn, Ronald and Sibella, with harp accompaniment and cello and harp numbers, accompanied by the Ampico from records made by Miss Jean, showed the versatility of the artists. Liszt's Hungarian Rhapsody No. 6 was heard as played by Levitzki, through an Ampico record.

The third of a series of lectures on Wagner's "Ring of the Nibelung," sponsored by the Tuesday Musical Club, was given by Mrs. C. C. Higgins on Nov. 21, at the Gunter Hotel ballroom, with "Siegfried" as subject. Scenes from the opera were shown and piano illustrations of the themes played by Mrs. Lawrence A. Meadows.

GENEVIEVE M. TUCKER.

PASADENA, CAL.—In a costume recital in the Y. W. C. A. music room, Harriette DeMent Packard recently presented a group of her vocal pupils before a large audience. Marie Roumelia Ena, contralto, sang in rich voice, and others who took part were Alberta Tackett, Paul Leishman, Ruth-Ellen Storey, Marguerite Odgers, Alice Fletcher and Rose Brizius. The assisting soloist was Esther Tobler, violinist, who was accompanied by Raymond McFeeters, and Lois Wall was accompanist for the singers.

SOWERBY AGITATES SAN FRANCISCANS

"Suite of Ironies" Splits
City Into Three
Factions

By Charles A. Quitzow

SAN FRANCISCO, Dec. 2.—San Francisco musical circles are still agitated by a controversy which broke out after the last concert of the Hertz forces in regard to Leo Sowerby's "Set of Four." This "Suite of Ironies," written by the young American composer, who is now a scholarship student in the American Academy at Rome, was given its première by the Chicago Symphony in February, 1918.

Played by the San Francisco Symphony between Beethoven's Fourth and the Prelude and Love-Death from "Tristan and Isolde," it called forth the attacks of the musically orthodox, who missed the mental relief afforded by its playful effervescence in nursing their ire at the alleged incongruity of the program arrangement.

Three contending parties developed: The cognoscenti, who recognized the fine technical equipment of the composer and the deftness with which he had turned modern tendencies as well as the staid rules of composition to the end of humor; the tyros, who insisted stoutly and verbosely that the work transmitted all the aural irritation of a battle in a barnyard; and the public, who, feeling their heels titillated by Mr. Sowerby's presentation of jazz in the process of reductio ad absurdum, enjoyed it—and said so.

What Mr. Hertz thought at the close of the reading he has not related. The recollection of the composer's gyrations may still produce a dizziness. Certain it is that the conductor blushed as he sat down. But he had no cause to blush for his orchestra, for the composition, though difficult, was negotiated with all the ease and fluency which has developed under his régime.

How the controversy will end is not yet evident. Mr. Hertz is still receiving letters on the subject.

LONG BEACH ORGANIZES ASSOCIATION FOR MUSIC

Mayor Heads Movement to Stimulate
Concert Course—Choral, Quartet
and Club Programs

LONG BEACH, CAL., Dec. 2.—The Long Beach Philharmonic Association has been organized to create more interest in music and to assure the success of the Philharmonic Concert Course, which is being arranged by L. E. Behymer. The Board of Directors is headed by the Mayor of the city, C. A. Buffum; and the officers are James Savery, president; Mrs. D. M. Shreve, first vice-president; William Conrad Mills, second vice-president; L. D. Frey, general manager; Mrs. L. D. Frey, secretary-treasurer, and E. J. Gillette, auditor.

Under the bâton of William Conrad Mills the Lyric Club chorus was heard in an interesting program on Nov. 17 with Frances Norton, Mrs. C. C. Henry and Juanita Benoist, soloists, and Ora Keck and Jeanette Nickey, accompanists. The Woman's Music Study Club gave

its first concert of the season on Nov. 28. The soloists were Pauline Farquhar, pianist; Bernice Beal, violinist, and Hazel Putney Humphreys, soprano. The club chorus, L. D. Frey, conductor, gave several numbers with William Pilcher, tenor, as the assisting artist. The accompanists were Myrtle Hill and Sara Pepple.

The Stellar Quartet was heard in its first concert on Nov. 21. The members are Mrs. W. T. Moore, Mrs. F. G. Mauthe, Robert Edmunds and John Johnston, with Harold Dick, accompanist and pianist, and L. D. Frey, conductor. The singing was excellent.

Minnie O'Neil, pianist, and Florence Van Dyke, soprano, gave the program for the Ebell Club on Nov. 28. Miss O'Neil played Beethoven, Mozart, Chopin and Liszt numbers with fine musicianship, and Mrs. Van Dyke sang, among other numbers, an aria from Louise, her voice displaying dramatic qualities.

William Conrad Mills presented Katharine Pitcairn, contralto, in recital on Nov. 14. MRS. A. M. GRIGGS.

ORGANIZE GLEE CLUB

Abilene, Tex., High School Singers Begin
Rehearsals

ABILENE, TEX., Dec. 4.—The Abilene High School Glee Club was recently organized with a full membership and a waiting list. Rehearsals have already begun. The following will be the officers: L. D. Howell, president; W. J. Cunningham, Jr., vice-president; William Gavin, secretary; Ernest Caperton, treasurer; Hubert Marshall, sergeant-at-arms, and Milton West, publicity officer.

The Lyceum Bureau of Abilene Christian College has organized a course of recitals. Alice Baschi, contralto, will appear in this course; and the Cardin-Lieurance Orchestra will play on Jan. 18. MRS. JOSEPH DALY.

PULLMAN, WASH.

Dec. 2.—Ruth Bradley, pianist and member of the State College of Washington faculty, gave an interesting recital on the afternoon of Nov. 5 in the College Auditorium, playing a Gavotte by Gluck, arranged by Brahms, Debussy's "La Cathédrale Engloutie," Arabesque and Rhapsody by Dohnanyi and numbers by Bach, Schumann, Liszt, MacDowell and Daquin. Recently Miss Bradley played for the Spokane Chamber of Commerce and gave a recital with Karel Havlicek, violinist, for the Spokane Musical Art Society.

MISSOULA, MONT.

Dec. 2.—Lawrence Adler of New York has arrived to assume his duties in the piano department of the school of music at the State University and at convocation on Nov. 21 gave a lecture-recital on old dance forms, illustrating with numbers by Bach, Grieg and Chopin. He was enthusiastically greeted. The Prelude Music Club held an open meeting recently at which fourteen new members were enrolled. ELSA E. SWARTZ.

HEAR DUPRE IN SEATTLE PROGRAM

Organist Builds Symphony on
Impromptu Themes—
Club Events

By David Scheetz Craig

SEATTLE, WASH., Dec. 2.—The organ recital given by Marcel Dupré, French organist, under the direction of the Artists' Musical Bureau of America, in the First Presbyterian Church last week was a notable event. The artist played compositions of the seventeenth and eighteenth centuries, works by Widor and himself. An improvisation closed the recital, in which Mr. Dupré employed five themes which were submitted in the creation of a symphony in four movements.

The concluding lecture-recital of the Louise Van Ogle course which had for its subject Humperdinck's "Königskinder," was given at the Cornish Theater on Nov. 20.

Dai Steele Ross, mezzo-contralto, gave the third of a series of costume recitals, interpreting a program of modern songs, on Nov. 22. She was assisted by Irene Hampton-Thrane, pianist, and Hellier Collens, violinist. Arville Belstad was the accompanist.

The Thursday Musical Club met at the residence of Mrs. O. L. Willett recently. A program was given by Mrs. L. L. Larson, Mrs. H. A. Pratt, Mrs. C. L. Woodmansee, Mrs. R. A. Nichols, Mrs. Elmer C. Green, Mrs. F. W. Goodhue, Mrs. E. W. O'Keefe, Mrs. Morgan Johnson, Mrs. R. A. Nichols, Mrs. George Arlund, and Mrs. Vance Thompson.

The Sunset Club gave a musicale on Nov. 22. Eugene Field Musser, pianist and member of the Cornish School faculty, and Frank Meeker, tenor, with Violet Merle at the piano, were heard in an interesting program.

Greet Levitzki in Denver

DENVER, COL., Dec. 2.—Mischa Levitzki, pianist, who last year was greeted in one of the Oberfelder concert series, played under the same management on Nov. 21 and deepened the impression previously made upon the public. In a conventional program Mr. Levitzki contrived to introduce the elements of novelty and compelling power. The artist was received with the greatest enthusiasm by an audience estimated at 5,000 persons. J. C. WILCOX.

OKLAHOMA CITY, OKLA.

Dec. 4.—Never was a group of musicians greeted by an Oklahoma City audience with more enthusiasm than the Ukrainian Chorus, presented by Hathaway Harper at the High School Auditorium. The crowd was not as large as might have been expected for a concert of this caliber, but the house rang with applause, and encore after encore was demanded. Nina Koshetz was soloist. The first Apollo concert of the season was given in the Coliseum, when the singers, under the leadership of Edgar Cooke, were heard in excellent interpretations of the "Viking Song" of Colebridge-Taylor and "Forest Harps." Florence Macbeth was acclaimed as soloist. This was the first of a series of popular concerts, scheduled for the season under the local management of E. B. Bryan.

SAN ANTONIO, TEX.

Dec. 4.—Members of the Elks' Club have formed a chorus of fifty voices, which will be heard for the first time at the annual memorial services this month. Clarence Magee has been appointed conductor. Marion Mercer Chase, mezzo-soprano, appeared in recital before the Tuesday Musical Club, assisted by Mabelle New Williams, violinist; Mrs. A. M. Fischer, organist, and Mrs. Edward Sachs, pianist. GENEVIEVE M. TUCKER.

TACOMA, WASH.—Geraldine Farrar, on her first visit to Tacoma on Oct. 14, appeared at the new auditorium in three groups of songs, and responded to several encores. Henry Weldon, Joseph Malkin, and Claude Gotthelf assisted in the concert, which opened the Bernice E. Newell Artist Course.

DALLAS CHOIR SINGS

Rosa Ponselle Appears as Soloist—Dis-
cuss Music Week Plans

DALLAS, TEX., Dec. 2.—The Dallas Male Chorus presented Rosa Ponselle, soprano of the Metropolitan Opera, on Nov. 27 in the Coliseum to an audience estimated at about 1000 persons. Miss Ponselle sang artistically and was recalled many times. William Tyroler, her accompanist, played two piano numbers. The chorus sang twice and at the close of the program gave Schubert-Liszt's "Omnipotence," Miss Ponselle singing the solo. Paul van Katwijk conducted and Mrs. van Katwijk was accompanist.

The Dallas Music Industries Association is discussing plans and making arrangements for Music Week some time next spring.

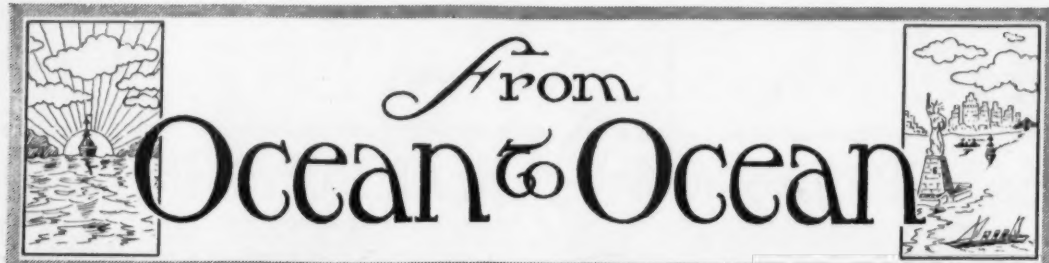
Radio is playing a great part in the musical life of the city, compensating for the poor attendance at many concerts. CORA E. BEHREND.

VERMILION, S. D.

Dec. 2.—Maurice Dumesnil, pianist, opened the Artists' Course for this season under the auspices of the College of Music of the University of South Dakota, in an attractive recital. Mr. Dumesnil was cordially welcomed, and had to give many encores. The orchestra of the College of Music of the University of South Dakota gave a successful concert recently, in its first public appearance this season. The organization now numbers thirty players. It is conducted by Winfred Rufus Colton, dean of the College of Music. MARJORIE E. DUDLEY.

SPOKANE, WASH.

Dec. 2.—Louis Graveure opened the Spokane Symphony Society's season with a recital at the Auditorium on Nov. 19, singing Handel's "Ombra mai fu," "Vision Fugitive," from "Hérodiade"; the Toreador's Song from "Carmen" and many ballads. Arpad Sandor was the accompanist.



MINNEAPOLIS, MINN.—The membership of the Thursday Musicales this year is larger than ever before.

WILMINGTON, DEL.—Pupils of Eleanor Gerton Kemery gave a recital in the New Century Auditorium.

SPRINGFIELD, MO.—The first of the series of faculty recitals at Drury Conservatory was given by I. L. Tello, violinist, and John Austin Holland, pianist.

PITTSBURGH, PA.—Marguerite Cartwright, soprano, and Katherine Tift Jones, reader, gave a successful program before the Women's Club of Sewickley Valley.

CINCINNATI, OHIO.—Margaret Spaulding, formerly of the Conservatory, has accepted the position of soprano soloist at the First Presbyterian Church in Pittsburgh.

WASHINGTON, D. C.—H. Leroy Lewis presented two pupils, Anna Cornwell, soprano, and Sue Kennedy, contralto in recital recently. They were assisted by Pauline Graff and George Cornwell, pianists.

EUGENE, ORE.—Dr. John J. Landsbury, dean of the School of Music of the University of Oregon, announces an enrollment of seventy-five in the violin department, which marks an increase of about fifty per cent over a period of three years.

PORTLAND, ME.—The Thompson School of Music gave the first of its bi-monthly recitals in the Y. M. C. A. building, when five departments were represented on the program, vocal, piano, violin, mandolin and elocution. These programs are given free of charge.

SAN GABRIEL, CAL.—George A. Mortimer, Robert W. Allen and P. Shaul-

Hallett, three Pasadena organists, gave the program at the Church of Our Saviour in San Gabriel, at a recent meeting of the Southern California Chapter of the American Guild of Organists.

TULSA, OKLA.—Kathrine Burnett, fourteen-year-old pupil of William Walter Perry, played the "Moonlight" Sonata of Beethoven and numbers by Brahms, Mendelssohn, Chopin, Rachmaninoff, MacDowell and Liszt in a recital at the Tulsa Public Library.

BROOKLINE, MASS.—Grace Deeran, violinist, was heard at Whitney Hall, Brookline, Mass., in compositions by Bruch, Rubinstein, Godard, Vieuxtemps and Bach and played with artistic effect. She was assisted in this recital by Rose Phillips, soprano; Hermann Silbermann, violinist, and Marion Hyde, pianist.

CANTON, OHIO.—Charles Lamb of New York, formerly organist at St. Peter's Catholic Church has become organist at St. John's Catholic Church in this city. Ella Geidlinger, piano teacher of North Canton presented some of her pupils in a recital here at the First Christian Church. Clarence Dretke has taken the directorship of the United Brethren Church Choir.

MILWAUKEE, WIS.—J. C. Ringwald, pianist, a graduate of the Royal Conservatory of Leipzig, has been engaged to teach in the piano department of the Milwaukee Institute of Music. The MacDowell Club's program at the Athenaeum recently was given by Mrs. Herman Reel and Bessie Tainsch, singers; Zoe Tuthill Fiske and Olga Marcan, pianists; Mildred Krueger, violinist, and Erna Villnow and Mrs. Winogene Kirchner, accompanists.

COLUMBUS, OHIO.—Herman Stettner, cellist, has accepted a position on the faculty of Ohio Wesleyan University at Delaware, Ohio. He will continue with

his concert work with Loring Wittich, violinist, and Albert Stevens, pianist, all of the trio being now on the faculty of that University. Ethel Manley Long, soprano, who has been coaching with Cecil Fanning, will sail with her husband and children on Dec. 4 on the Olympic to study in Milan and with Jean de Reszke in Nice.

JAMESTOWN, N. Y.—Esther Anderson, violinist, assisted by Bessie Herrick Moon, reader, and an orchestra which Miss Anderson has organized among her pupils, gave a concert recently at the Falconer Street Auditorium. The orchestra comprises Marjory Simpson, Lee Peterson, Kermit Phillips, Le Roy Jones, Winfred Brugge, Eva Noreen, Kermit Jones, Iola Stedman, Vivian Larson, Edith Ring, Vanda Anderson, Vera Anderson, Waldemar Norborn and Samuel Peterson. Greta Anderson, Eva Noreen and Marie Koenig appeared in a dance.

ALBANY, N. Y.—Mrs. James T. Sweetman outlined a plan of study for the season at a recent meeting of the music section of the Women's Club of Albany. William T. Lawrence, violinist; Mrs. William T. Lawrence, soprano, and Eleanor Padley, pianist, contributed to the program at the last meeting of the local Community Chorus. Floyd Howard Walter, Edgar S. Van Olinda and a choir quartet gave a Mendelssohn program at the Fourth Presbyterian Church, which will devote the first Sunday evening service of each month exclusive to music.

BANGOR, ME.—An address on "Vocalism" was delivered by Allan R. Haycock of Bangor, vocal teacher and soloist, before the Schumann Club on Nov. 21 at the home of Mrs. Charles R. Sugden. Mr. Haycock illustrated his address with Peter Cornelius' "Monotone"; Gilbert's "Come Out in the Sweet Spring Night"; and "Honor and Arms," from Handel's "Samson." He was assisted in a short musical program by Flora Belle Smith, soprano, and Mary Hayes Hayford and Dorothy Doe Hicks, pianists. Josephine Wiggins was chairman for the afternoon.

NEW BRITAIN, CONN.—Those who took part in the New Britain Musical Club program given in Torrington recently were Florence Tomassoni, Emilie Andzulis, Isadore Rosenberg, Theron W. Hart and Harold A. Stolar, pianists; Mrs. Howard E. Horton, soprano;

Charles Stuhlman and Philip Shailer, tenors; Pauline Meyer and Mrs. Merwin H. Tuttle, contraltos; Burton S. Cornwall and John Lindsay, baritones, and Howard Y. Stearns and Marcus H. Fleitzer, violinists. The New Britain Musical Club gave its second musicale of the season at the Camp School Auditorium for the associate members. The program was selected from the compositions of Arthur Foote, Matthews, Dudley Buck, Nevin, MacDowell, Whelpley, Woodman and John Prindle Scott.

YORK, PA.—Howard Clark Davis, director of extension work for the National Academy of Music, New York, was in York on Nov. 16 and spoke to the officers, members of the executive committee, and chairmen of committees of the recently formed York Music League. This league has been assured of the co-operation of Dr. R. O. Stoopes, superintendent of the city schools; Stuart E. Gipe, supervisor of music, and of the Mothers' Clubs of the various school buildings in the music memory contest, which will be started at the beginning of the new year. "Present Day Negro Music" was the subject of an interesting paper read by Katharine Mundorf at the meeting of the Matinee Musical Club, at which Alva Shive Wehler, contralto, and Margaret Mundorf sang, and Grace Zeigler and Anna Bailey played piano pieces.

WICHITA, KAN.—Mrs. L. M. Voss presented her class in recital recently at the Lincoln Street Presbyterian Church, the following pupils appearing: Helen Harris, Ethelyn Rose, Helen Miksell, Phyllis Rose, Frances Wiand, Anita Brown, Levita Brown, Doris Crocker, Esther Mayberry, Corliss Hammond, Mabel Truman, Mildred Wright, Maxine Fowler, Genevieve Gilchrist, Dorothy Haeberle, Geraldine Herman, Irene Heimig, Helen Kamen, Helen Barrett, Eva Jenner, Lucile Huffman, Madeline Hunt, Ruby Furnish, Jack Lewis, Howard Huffman, Gerald Hill Huffman, Osythe Dearsomith, Philip Hamilton, Melvin Crocker, Wayne Dixon, Chester Hills, Earl Harris, and Bernard Harris. Pupils of the Wichita College of Music gave a recital on Nov. 15, the following taking part: Mabel Gregg, Margaret Nicholls, Marion Grev Franklin, Lyle Zinser, Cliffee Crews, Mrs. C. C. Cotton, Dora Kullman, Martha McCormick, Bertha Fruhauf, Mildred Dunsworth, Edna Nickel, Evelyn Paxton and Vera Haven.

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People And Events in New York's Week

PATTERSONS GIVE CONCERT

Singing Teacher and Wife Hold Reception in New Studios

Opening their new and enlarged studios on Seventy-sixth Street, near Riverside Drive, Mr. and Mrs. A. Russ Patterson gave a reception on Dec. 1. Raulo Diaz, tenor of the Metropolitan Opera, sang charmingly an air from Donizetti's "Roméo et Juliette," Donizetti's "Una Furtiva," and other numbers. Mrs. Patterson was applauded for her delivery of "Ah Fors' è lui," from Verdi's "Traviata," songs by Dell'Acqua and Koehlin and John Prindle Scott's "Holiday," dedicated to her by the composer, who was present. James Stanley, bass, was heard in a stirring interpretation of "Caesar's Lament," by Handel, followed by encore numbers of O'Hara and Leoni. Ruth Kemper, violinist, was ardently received in Kreisler's "La Tana," "Schön Rosmährin" and "Liebesleid"; Kramer's "Song without Words," and the Romance from Wieniawski's D minor Concerto. Janet Watts, coloratura soprano, and Robert Johnston, baritone, pupils of Mr. Patterson, were also present. Miss Watts sang David's "Charmant Oiseau," LaForge's "To a Messenger" and Scott's "The Wind's in the South Today," and Mr. Johnston disclosed vocal gifts in Kennedy Russell's "Vale," Quilter's "Now Sleeps the Crimmon Petal" and Vanderpool's "Values." The accompaniments were played by Mr. Patterson, Arturo Papalardo, Herman Leuman, and Eleanor Stanley.

M. B. S.

Haywood Students Increase Activities

Many students of Frederick H. Haywood, teacher of singing, have increased their activities since the beginning of the season. Wilhelmina Baldwin of Boston is conducting five classes in Universal Song. Cecilia Bainton of Cambridge, Mass., has organized new classes in Cambridge and one in Providence. Walter Butterfield, director of music in the Providence Schools, is using the Universal Song Book in the girls' glee club of the English High School. J. Oscar Miller, head of the music department of Greenville Women's College, Greenville, S. C., has organized a class of thirty members outside of his college activities. Della Paul Bradford has organized a new class in Salt Lake City under the auspices of the Extension Division of the University of Utah. The students are credited with two and a half hours of college work. E. A. Haesener has organized a new class in Erie, Pa. Francis Griffith, director of music in the Salisbury, N. C., Schools, is using the Universal Song Book in the choral work of the school.

Choral Classes Begin at Mannes School

David McK. Williams, organist of St. Bartholomew's Church, conducted the first of this season's choral classes at the David Mannes Music School, New York, on the afternoon of Nov. 27. In conjunction with the ensemble work undertaken at the school, the choral class is open to students and to any of their friends who sing. At the first meeting, a number of Christmas carols were sung, preparatory to the study of a group to be performed at the Christmas concert, and the fundamental principles of a cappella singing were discussed by Mr. Williams, who, during the season, will train his class to sing the standard unaccompanied works. A special ensemble class for vocal students at the school is conducted by Giulio Silva.

Gives Lecture-Recital on Grieg

A lecture-musical was given in the rooms of the American Progressive Music School, Gustave L. Becker, director, on Nov. 25. The program was composed entirely of compositions by Grieg and included Romanza for Two Pianos, played by Helen A. Tracy and Mr. Becker; "To Spring," Nocturne, Op. 54, and "Bridal Procession," played by Hazel Escher; a group of numbers by Becker; Sonata, Op. 7, played by Anna Appleboom-Arnold; a group of songs sung by Hermine West, soprano, and Sonata for Violin and Piano, Op. 8, played by Gertrude M. Potwin, violinist,

and Mr. Becker. Mme. Arnold, who received her musical education in the music centers of Europe as a protégée of the Queen of Holland, is now coaching her repertoire under Mr. Becker and has been appointed one of his assistants. Miss Tracy and Miss Escher are also assistant teachers.

Engagements for Klibansky Students

Betsy Lane Shepherd, soprano pupil of Sergei Klibansky, has been engaged to sing with the Orpheus Club in St. Paul; with the Apollo Club in Seattle on Dec. 14 and 15; and to give recitals in Vancouver and Tacoma. Grace McFerran has been re-engaged as soloist at the Manhattan Congregational Church in New York, and will be heard in concert in Highton, N. J., at an early date. Dorothy Claessen, contralto soloist of the New York Ladies' Quartet, has been heard in Scranton and Philadelphia recently. Hope Loder sang in a musicale given at the New York Studio Club recently. Mr. Klibansky has been engaged to give recitals with his pupils before the Battle Hill Club in White Plains, N. Y., and at the East Side Y. M. C. A. in New York in the near future.

Alexander Savine to Teach at Institute of Musical Art

Alexander Savine, singer, teacher and composer, is to join the faculty of the Institute of Musical Art, New York, as a teacher of singing, according to an announcement made last week by Dr. Frank Damrosch, director of the Institute. Mr. Savine studied in Vienna and sang in opera on the Continent for several seasons before taking the position of professor of singing at the Imperial Academy of Music and Arts in Winnipeg, Canada. He has also appeared as conductor of opera and symphony concerts. Mr. Savine's symphonic poem "Golgotha" was performed last month by the New York Philharmonic, under Josef Stransky.

Mrs. Frederic H. Snyder Hostess at Reception

Mrs. Frederic H. Snyder, teacher of singing, gave a reception to about seventy-five guests in her enlarged studios in the Nevada Apartments on the afternoon of Thanksgiving Day. Among the guests were Anna Fittz, Edith De Lys, Mr. and Mrs. Leonard Snyder, Edna Kellogg Freedlander, Arthur Freedlander, William Williams, Mr. and Mrs. Theo Bauer, Mr. and Mrs. S. D. Farrar, Iva F. Grange, Mr. and Mrs. Clifford Grey, Florence Webber, Grace Tilkens, Florence French Lester, Mrs. Helen Fountain, Mae Johnson, Mr. and Mrs. Sigmund Spaeth and Paulo de S. Dantas, Brazilian Vice-Consul.

Music Students' League Selects Committee

The following seven members of the Music Students' League of New York have been appointed as a committee to act in conference with the Advisory Board: Lorraine Sisson, John Picorri, William Wells, Margaret Owen, Zacher Melnikoff, Elsie Robinson and Alice Gates. These members were chosen by ballot.

Hear Members of Chamber Music Society

The piano and wind section of the New York Chamber Music Society gave a concert in Horace Mann Auditorium under the Institute of Arts and Sciences recently. The program featured Saint-Saëns' Sonata for Clarinet and Piano, played by Carolyn Beebe and Gustave Langenus, its first performance in New York. The concert was attended by a large audience.

Patterson Pupils Heard

Elizabeth Kelso Patterson, vocal teacher, presented two of her pupils in recital at the Patterson School of Singing on Nov. 27. With Harry Horsfall at the piano, Estelle Leask, soprano, was heard in songs by Weckerlin, Doret, Bantock, Dobson and a group of Mexican songs by Manuel Ponce. Gwyneth Hughes, contralto, sang an aria from "Gioconda," a Saint-Saëns aria, and songs by Beethoven, Cyril Scott and Florence Aylward. Mr. Horsfall was also heard in a group of solo numbers.

FACULTY IN CONCERT

New York American Conservatory and College of Music Heads Appear

Members of the faculty of the New York College of Music and the American Conservatory, August Fraemcke and Carl Hein, directors, gave a recent recital before a capacity audience in Carnegie Hall.

Mr. Fraemcke, concert pianist and head of the piano faculty, gave a fine interpretation of a Schytte Concerto and was greeted with enthusiastic applause. Dirk G. Holland, violinist, was heard to advantage in the Bruch Concerto, being recalled several times, and William Ebann gave an artistic presentation of the Saint-Saëns Concerto. An orchestra of fifty players, under the baton of Mr. Hein, gave admirable support to the soloists and played in fine spirit the "Rosamunde" Overture by Schubert and Herbert's "American Fantasia." A. C.

Master Institute Faculty Active

Members of the faculty of the Master Institute of United Arts, New York, have recently figured in interesting events. Nicholas Roerich, founder of the institution, went to Chicago to attend the premiere there of "Snegourochka" for which he prepared the scenery. On the same evening in New York, Robert Edmond Jones, also of the faculty, saw the opening of the production of "Hamlet" with his new scenic design. Felix Salmond, the English 'cellist, was recently heard with the New York Symphony in a Brooklyn concert. Mrs. Ethel Prince Thompson, pianist, gave an entire program for radio in Newark and also appeared in a recital for children in Peekskill, N. Y., when she spoke on lullabies of different nations, illustrating her talk with works of Bach, Chopin, Kreisler and others. Harry Reginald Spier was recently heard with Reinald Werrenrath, the American baritone, in recitals through the South and Middle West.

Mme. Zeigler Gives Lecture-Musical

Developing the mentality of singing students was the subject of a lecture given by Anna E. Ziegler in her Metropolitan Opera House Studios on the afternoon of Nov. 29. A program was given by Julia Edick, Denny Murray, at present with "Orange Blossoms," and Marie Donovan, recently engaged by the Shubert management. There was a large gathering of students and graduates.

Saenger Pupils in Demonstration

Two pupils of Oscar Saenger, Dorothy Branthoover, soprano, and Mae Louise Davis, contralto, were soloists at a free demonstration-recital given in the Wurlitzer Auditorium, on Wednesday afternoon, Nov. 29. Besides singing in duets with Miss Davis, Miss Branthoover demonstrated Mr. Saenger's voice culture course by making direct comparisons with the phonograph records used in that course.

Students of Mary Ursula Doyle in Recital

Students of Mary Ursula Doyle appeared in recital in her Carnegie Hall studio on Nov. 25. Monica Broadhurst, contralto, in an aria from "Samson et Dalila"; Cathleen Dunn who sang an aria from Godard's "Jocelyn," Miss Doyle, in an excerpt from "Romeo and Juliet" and Miss Broadhurst, who gave "Crucifix" by Fauré, were among the singers, and others who took part were Charles Rhul, Catherine Callahan, Mae Toomey, Elizabeth Lynch, Kathleen McLarnon, Vera McDonough, Norah Ursula Dunn, Geraldine Willetts and Andrew McLarnon. Gladys Barnett was accompanist.

Lillian Croxton Sings for Club

Lillian Croxton, coloratura soprano, sang before the Drama Comedy Club in the grand ballroom of the Hotel Astor, New York, on the afternoon of Nov. 24. With Morris Wolfson at the piano, Mme. Croxton was heard in Proch's Theme and Variations and numbers by G. M. Curci and Dell'Acqua.

Nevin Works Given at Capitol Theater

Excerpts from the works of Ethelbert Nevin had a prominent place on the musical program of the Capitol Theater during the week beginning Dec. 3. Evelyn Herbert, soprano, sang "Mighty Lak' a Rose"; the "Canzone Amorosa" from "A Day in Venice" was sung by Erik Bye, baritone, who with Betsy Ayres gave an arrangement of "The Gondoliers" from the same suite. William Robyn, tenor, assisted by Miss Ayres, Melanie Dowd and Mr. Bye, sang "The Rosary." A ballet group comprising Miss Gambarelli, Miss Niles, Miss Orlova, Miss Tichnor and Miss O'Donoghue gave an interpretation of "Narcissus," arranged by Alexander Oumansky. Ary Van Leeuwen, solo flautist of the orchestra, played a "Rigoletto" Paraphrase by Lovreglio. The orchestra under Erno Rapee was heard in the Overture to Thomas' "Mignon."

Lecture at Seymour School

The second in the series of lectures being given at the Seymour School of Musical Re-Education was given by Harriet Ayer Seymour on Nov. 21. The subject, "Democracy, Why not in Music?" was illustrated by Mrs. Seymour at the piano.

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PASSED AWAY

Anna Clare Randolph

BALTIMORE, Dec. 3.—Anna Clare Randolph, mother of Harold Randolph, director of the Peabody Conservatory, and Maud Randolph, late member of the teaching staff at that institution, died on Nov. 29 at the home of her daughter, Mrs. C. R. Symington, Ridgewood Road, Roland Park. Death was due to pneumonia. Mrs. Randolph, who was eighty-four years old, was born in Georgetown, Va., but after the outbreak of the Civil War moved to Richmond. Later her husband, Major Innes Randolph became known as an author and music critic, being a member of the editorial staff of the Baltimore American about forty years ago. F. C. B.

Stanislao Falchi

ROME, Nov. 30.—Stanislao Falchi, director of the Liceo Musicale di Santa Cecilia from 1902 to 1915, died here recently in his sixty-eighth year. Mr. Falchi, who had been in poor health since before his retirement in 1915, was well known as an operatic composer as well as a teacher and conductor. Verdi's Manzoni Requiem was given its first hearing in Rome under his baton. Three operas by Mr. Falchi have been heard in Rome: "Judith" at the Apollo, May 12, 1877; "Lorhelia" under the baton of the late Luigi Mancinelli at the Argentina, Dec. 4, 1877, and "The Devil's Trill" at the Argentina, Jan. 27, 1899.

James Sauvage

NEWARK, N. J., Dec. 4.—James Sauvage, singing teacher, died on Nov. 28 at his home in Lincoln Park. Born in North Wales seventy-two years ago, he studied at the Royal Academy of Music, London, and was for many years a baritone singer in English oratorios and with the Carl Rosa Opera Company. After coming to America, Mr. Sauvage was in charge of the vocal department of Vassar College, and later made New York the scene of his activities.

William A. Kaun

MILWAUKEE, WIS., Dec. 2.—William A. Kaun, proprietor of the William A. Kaun Music Co., of this city, died last Monday after a long illness. Mr. Kaun had a high reputation as a musician and he aided many young musicians and composers, publishing their music and helping them in other ways. He was a brother of Hugo Kaun, German composer and musician.

Elise Wiedermann

MELBOURNE, AUS., Oct. 23.—Elise Wiedermann, for many years a vocal teacher in Melbourne, is dead. She was an opera singer for a considerable period in Vienna, the city of her birth, and later in Hamburg, and appeared in a season of German Opera at Drury Lane, London, in 1882. In the following year she came to Melbourne, where she married Carl Pinschof, a merchant.

Stearns' "Snow Bird" Will Be Produced by Chicago Opera Forces



Photo by H. A. Atwell, Chicago

Theodore Stearns, Composer of "The Snow Bird," an Opera Fantasy, Accepted for Production This Season by the Chicago Civic Opera

CHICAGO, Dec. 2.—An opera composed by an American and presented by a cast of American singers is among the novelties which will be given place in the repertoire of the Chicago Civic Opera Company during the present season. This is in keeping with the policy adopted by the Civic Opera Association at the time it was organized, it being the desire of this organization to give encouragement to the production of native music drama. The work selected for presentation is "The Snow Bird," music and libretto by Theodore Stearns, Chicago composer and conductor. Its presentation at the Auditorium will be the world première of the work.

Mr. Stearns is not a novice at operatic composition. As a mere youth he was engaged as a conductor in Bavaria and at this time he also devoted himself to composition. Several operas resulted, one of which "Endymion" was presented with success in Germany. He has completed the piano score of another full length opera entitled "Co-o-za," which he hopes to see produced in this country as soon as he has furnished the orchestration.

"The Snow Bird" is a fantasy and the scene is placed in Siberia. The action is supposed to take place in the year 900 and depicts an episode in the life of a young Tartar prince who is living the life of a hermit. He rescues *Snow Bird*, a Tartar maiden, from shipwreck and falls in love with her. The work includes a "dream ballet."

Kansas University to Give Credits for Orchestral Work

LAWRENCE, KAN., Dec. 4.—To stimulate student interest in orchestral work, the faculty of the College of Liberal Arts and Sciences at the University of Kansas has decreed that College credits, up to eight hours, will be given to students who play in the University Orchestra.

C. H. GALLOWAY.

Week Brings Few Arrivals

An arrival on the Aquitania last week was Vladimir Rosing, Russian tenor, here for an American tour. The Conte Rosso brought three singers, Eugene Cibelli, tenor; Mina Horn and Noto Bianca. Mrs. Earle Lewis, wife of the Metropolitan Opera Company treasurer, sailed on the Fort St. George for Bermuda.

Music Teachers' Presidents to Meet in Chicago This Month

LAWRENCE, KAN., Dec. 2.—The National Association of Presidents of State Music Teachers' Associations will hold its annual convention in Chicago on Wednesday, Dec. 27, at the Sherwood Music School in the Fine Arts Building. There will be two sessions—one from 9.30 a. m. to 12.00, and the second from 2.00 to 4.30 p. m. The violin committee, of which William MacPhail is chairman, will recommend the addition of two years to the four-year violin course, adopted by the Association at its last annual meeting in Detroit. Mr. Liborius Semmann, chairman of the piano committee, will recommend the addition of two years to the piano course already adopted. Harold L. Butler, dean of the School of Fine Arts at the University of Kansas, is president of the Association.

American Soprano Is Successful in Début at Naples Opera House



Ida Sylvania, Coloratura Soprano, Who Has Been Singing at the Teatro Bellini, Naples

That American singers trained by American teachers can invade the opera houses of Europe with success has been demonstrated anew by Ida Sylvania, a young coloratura soprano who made her début in the Teatro Bellini, Naples, in October. Miss Sylvania's success was definite. She was scheduled to appear but once as *Gilda* in "Rigoletto," but after her success the opera was repeated within a week and was followed by a presentation of "Lucia," in which Miss Sylvania again won the praise of critics and audience.

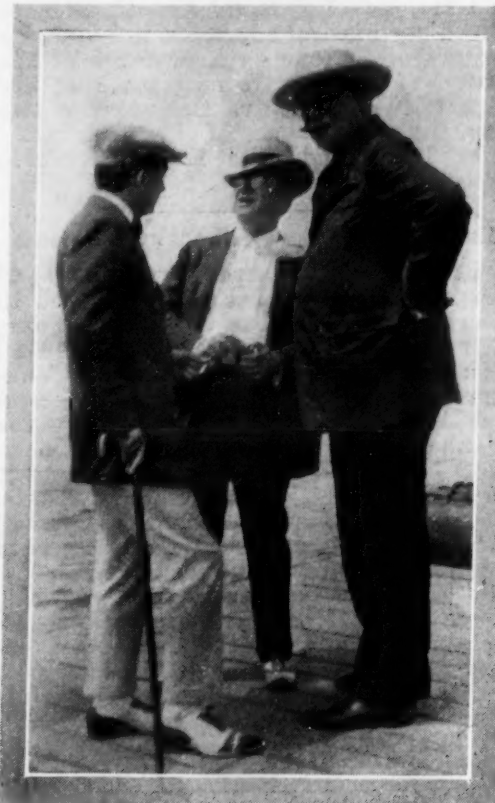
Miss Sylvania's musical education has been gained entirely in the United States. A native of Pennsylvania, she studied with the best teachers there, and two years ago came to New York to complete her training with J. H. Duval. Late in the summer she went to Europe with Mr. Duval and obtained an audition from leading Italian conductors. Mugnone offered her the rôle of the *Queen* in "Huguenots" in the opening performance of the Teatro Lyrico in Milan, but owing to the brief time for preparation she declined and was subsequently engaged for coloratura rôles at the Teatro Bellini. After completing her season in opera abroad Miss Sylvania will return to America for appearances in opera and concert.

INDIANA, PA.

Dec. 2.—The Conservatory Concert Course at the State Normal School was recently opened by Theo Karle, tenor. Mr. Karle was enthusiastically greeted by a large audience. The course has been arranged by Robert A. Bartholomew, director of music in the school.

MILDRED HUGHEY.

Composer, Humorist, and Painter Get Together at Week-end for Yachting



Emerson Whithorne, Composer; Roy MacCardle, Humorist; and Robert W. Chanler, Painter

Here the ubiquitous camera has caught a friendly trio of good New York artists and sportsmen in jolly mood as they are about to set out together for a week-end yachting trip. Roy MacCardle is just unwinding a yarn, and Emerson Whithorne and Robert W. Chanler are deeply interested not to miss any kink in its course, or its final twist from the agile humorist's point of view. That they all had a fine time, the picture shows beyond a doubt.

Oregon University Students Tax Them- selves for Concert Fund

EUGENE, ORE., Dec. 1.—Royal Dadman, baritone, appearing here under the Steers-Coman management, opened the concert series organized by the University of Oregon students, and was warmly welcomed by an audience which filled the Armory. These concerts have been made possible by an amendment passed by the associated students which added fifty cents to their term tax, with the stipulation that two concerts shall be given on the campus each term.

IRENE CAMPBELL.

Mme. Cahier and Louis Bailly to Assist in Friends of Music Concert

Mme. Charles Cahier, contralto, and Louis Bailly, violist of the Flonzaley Quartet, will be the assisting artists in the second concert in the series by the Society of the Friends of Music in the Town Hall on the afternoon of Dec. 31. The program will be devoted to Brahms.

Pays \$320 for George Moore Letters to James Huneker

A batch of nineteen letters written by George Moore to James Gibbons Huneker between the years 1901 and 1910 came to the auction room at the American Art Galleries, New York, on Nov. 28, in the sale of a miscellaneous collection of books and literary property, and was

sold to Dr. A. S. W. Rosenbach of Philadelphia, for \$320. The letters deal largely with music and musicians, subject in which both authors were deeply interested, and also related to certain plays of his authorship which Mr. Moore hoped to have produced in America.

Galli-Curci Narrowly Escapes Injury in Auto Mishap

Amelita Galli-Curci narrowly escaped serious injury, when the automobile in which the singer was returning with her party from a concert engagement in Orange, N. J., ran into a pile of stones in the road on the night of Dec. 1. According to Laurence Evans, her manager, who was one of the party, the occupant of the car escaped injury, but were badly "shaken up." Later on the journey, the motor car narrowly escaped running through an open drawbridge while on the way to the ferry. Mme. Galli-Curci suffered from shock, but was able to appear in a concert at the New York Hippodrome on the evening of Dec. 3.

Ganna Walska Sings with Padeloup Orchestra in Paris

Mme. Ganna Walska made an appearance with the Padeloup Orchestra in the Champs Elysées Theater on the afternoon of Dec. 2. The occasion was a performance of Beethoven's Ninth Symphony. A dispatch to the New York Times says a large audience gathered, interested, primarily, in the Polish soprano who recently became the wife of Harold McCormick of Chicago. Mme. Walska, says the message, has engaged the Champs Elysées Theater for a season of operatic performances in the Spring, prior to which she will appear in concert in America.

Metropolitan to Revive "Thais" Next Week

The next of the revivals promised this season by General Manager Gatti-Casazza of the Metropolitan will be Massenet's "Thais" with Marie Jeritza in the title-rôle, on Dec. 14. The work, which was first sung at the Metropolitan by Geraldine Farrar in 1917, will be given with new settings by Joseph Urban and costumes by Gretel Urban. Orville Harold will be heard as Nicias, Clarence Whitehill as Athanél, and the minor rôles will be taken by Charlotte Ryan, Minnie Egner, Marion Telva, Louis D'Angelo and Vincenzo Reschigliani. Louis Hasselmans will conduct and Rosina Galli and Giuseppe Bonfiglio will appear with the ballet.

German Opera Company to Give Second "Ring" Cycle in New York

The Wagnerian Opera Festival, Inc. has announced that it will extend its two weeks' engagement at the Manhattan Opera House, New York, next February to three weeks, thereby making it possible to meet the public demand for repetition of Wagner's "Ring" Cycle which will be given on four evenings in the third week. This will make it possible for many persons who are unable to attend the afternoon series to hear the performances. It is planned to begin the evening performances at 7.30 o'clock at the matinées at 1.30 o'clock, and to permit no admittance to the auditorium during an overture or an act. Eugene Goossens, conductor of the Landestheater Wiesbaden, is expected to arrive soon to take charge of the musical arrangements.

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